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LETTERS

COURIER at Moscow Fair

United States Information Agency
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Editor, Musical Courier:

Thank you very much for the samples of the publications which will be on display in Moscow. I am impressed with the interest that you and your colleagues have displayed in the Exhibition and I am delighted that our subject representation will be so impressive. . . .

The space available for the display will cover only about 250 titles. We are fortunate to have an opportunity to display periodicals published in the United States that show everyone has a medium of expression when there is something worthwhile to say.

Yours sincerely,
MARGARET CONLAN
Chief, New York Services Section

Vocational Hazards

Dear Mrs. Trompeter:

I believe I told you on the occasion of our meeting in New York that I would send to you what I thought was a very pertinent quotation regarding music criticism. Here it is; I hope it may be of interest to you:

"The profession of music critic is the easiest in the world. It is perhaps the only profession than can be practised by the man in the street with as much assurance as by the man who has given his life to it. It is a well-known fact that while no musical critic who ever lived is competent to argue about electricity with the electrician, or about surgery to the surgeon, the butcher, the baker and the candlestick-maker are all more competent to speak authoritatively on music than the critic."

—Ernest Newsman, "Confessions of a Music Critic," 1925, p. 132.

Best regards and all good wishes.

Sincerely yours
GEORGE HOWERTON
Dean, Northwestern University
Evanston, Ill.

[EDITOR'S NOTE: *What we'd really be interested in would be a side of beef slaughtered and hung by Mr. Newman! But meanwhile the New York Music Critics Circle members may solace their outraged souls by reflecting that one scribe, Benjamin Franklin, was also a pretty good—or at least original—electrician and musician.*]

Well Thumbed

To the Editor:

. . . We all enjoy the MUSICAL COURIER, but by the time I see it the students have it pretty well worn out! I pick up my own copy at the local music store. . . . Thank you for any publicity about our school.

Sincerely,
ALLEN CANNON
Director, School of Music,
Bradley University,
Peoria, Ill.

CLX
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July, 1959
Seventy-ninth Year

nothing but

Stadium Concerts Launch 42nd Season

The 42nd season of Stadium Concerts at Lewisohn Stadium was launched on the evening of June 23, with Leonard Bernstein conducting two Beethoven works, Samuel Barber's "Second Essay," Copland's "Billy the Kid" suite and Gershwin's "Rhapsody in Blue," with himself doubling as soloist. The opening was marked by official ceremonies and presentations. Alexander Smallens appeared on June 25 with Dorothy Simpson Smith as soloist in Beethoven's C minor Piano Concerto. Licia Albanese, soprano, and Richard Tucker, tenor, both of the Metropolitan, sang Puccini works on June 23 with Alfredo Antonini conducting. The first week closed on June 27 with the American Ballet Theater, Alicia Alonso and Igor Youskevitch in a ballet program conducted by Kenneth Schermerhorn.

Italian Conductor, American Mezzo-Soprano for Met

Before leaving for his annual trip to Europe, General Manager Rudolf Bing announced that Nino Verchi, Italian conductor, will join the staff of Metropolitan Opera conductors next season. Mr. Verchi, who was born in Trieste in 1921, studied law and music and made his bow as an opera conductor in 1951.

Mr. Bing had previously announced that Joan Wall, a mezzo-soprano from Louisiana, would also sing with the Metropolitan next winter. Miss Wall was heard in the Auditions of the Air in 1957 as the winner from the New Orleans region. She also was a co-winner of the F. K. Weyerhauser Scholarship awarded by the National Council of the Metropolitan. Following study at Louisiana State University, Miss Wall came to New York and was a member of the Opera Workshop at Mannes College of Music.

Guggenheim Concerts Open

The 42nd season of Guggenheim Memorial Concerts opened on the Mall in Central Park on June 17 and will continue every Sunday, Monday, Wednesday and Friday evening through Aug. 14, and in Prospect Park on Thursdays and Saturdays. The series is again being given by Richard Franko Goldman and the Goldman Concert Band. Guest conductors to appear in some concerts include Robert Russell Bennett, Morton Gould, Skitch Henderson and Pedro Sanjuan. Vincent Lopez will lead one of his works on July 26. Soloists include James Burke, trumpeter of the band, and Mary MacKenzie, mezzo-soprano.

FRANCES BIBLE, *mezzo-soprano of the New York City and San Francisco Opera Companies, will be heard in the Sigma Alpha Iota Foundation Benefit Concert at Masonic Auditorium, San Francisco, on the evening of Aug. 8.* *(Story on page 26.)*

Empire State Festival Guesting in Canada

Frank Forest, general manager of the Empire State Music Festival, announces that this group has accepted an invitation from Robert LeTendre, president of the 24-year-old Montreal Festivals Society, to give two symphony concerts and an opera at the Canadian festival. The concerts will be conducted with the orchestra of the Empire State Festival by Wilfrid Pelletier on Aug. 3 and 4. Wilhelm Kempff, noted German pianist, will be the soloist at both events, his only appearance in North America. The Empire State Festival production of Pizzetti's opera "Murder in the Cathedral," which was given at Carnegie Hall last September and will be repeated at the Empire State Festival (July 10-Aug. 1), will be reproduced in Montreal on Aug. 6. It will be presented in Notre Dame Church in Montreal, and Laszlo Halasz will again be the conductor.

The program for this year's Empire State Festival will include an opening concert under Leopold Stokowski, leading works by Prokofieff and Khachaturian with Maureen Forrester, contralto, as soloist, on July 10. Strauss' "Ariadne auf Naxos" will be staged on July 11 and 17, Halasz conducting, with a cast including Frances Yeend, Virginia MacWatters, Rudolph Petrak, Frank Valentino and others. The opera "Murder in the Cathedral" by Pizzetti will be performed on July 24 and Aug. 1, with Plinio Clebassi, Italian bass-baritone, making his American debut in the leading role. The cast also includes Teresa Stratas, Sophia Steffen, Michael Bondon, Giulio Gari, Jerome Heller, Philip Maero, Calvin Marsh, Rudolph Petrak, Joseph Rouleau and Hugh Thompson. Handel's "Semele" will be produced on July 31, conducted by Arnold Gamson, with soloists Elaine Malbin, Lisabeth Pritchett, Kenneth Smith and André Turp. As previously announced, the festival this year is being held in the Anthony Wayne Recreation Area in Bear Mountain-Harriman State Park, New York.

Music Series Scheduled In Central Park

A series of Sunday matinee programs by national folksong and ballet groups is to be given in the new amphitheatre in Central Park, New York, on the site of the Wollman Memorial Rink, beginning July 19. The ten groups to appear were chosen in auditions held at the McBurney Branch of the YMCA in New York, beginning June 22. Selection of groups was made by Jean Dalrymple, director of the Hudson Celebration Committee performing arts program, and Walter Barad, chairman of the Folk Festival Council of New York City. The series is to be part of a festival marking the 350th anniversary of the first exploration of the Hudson River Valley.

The City Symphony Orchestra, under Franz Bibo, will give three operas in English in Central Park Mall on the following schedule: "Carmen," July 11; "The Merry Widow," July 18; "A Masked Ball" in a new English translation by Peter Paul Fuchs, July 25.

Philharmonic Signs Tour Agreement With AFM

The New York Philharmonic Orchestra signed a contract with Local 802, American Federation of Musicians, on June 8 which guarantees that the forthcoming tour of Europe and the Near East will be made as previously scheduled. On this and any future tours the Philharmonic players are guaranteed a minimum weekly pay of $180, $10 more than for the regular season in New York, and a daily allowance of $14 for expenses. The demand of the musicians for guarantee of first-class accommodations on the tour was not taken up in the new contract. The orchestra will perform in 50 concerts in 26 foreign cities on the tour, under the auspices of ANTA, between Aug. 3 and Oct. 11.

the news

Stokowski Conducting Dates Are Clarified

A statement by Julius Rudel has clarified the scheduled appearances of Leopold Stokowski in New York City and in Philadelphia. "Mr. Stokowski will conduct the New York Premiere of 'Carmina Burana' as the opening work of the New York City Opera's coming fall season on Sept. 24, as originally reported in the press," the director of the company stated. "He will lead the work at its subsequent performances here." The single performance of this work scheduled for Sept. 29 under the auspices of the Lyric Opera will be conducted in Philadelphia by Mr. Rudel instead of by Stokowski as originally planned. "This action," said Mr. Rudel, "was taken after consultation, as a gesture of deference due to Eugene Ormandy and the Philadelphia Orchestra in order not to minimize the drama of Mr. Stokowski's first appearance in 22 years as guest conductor with the Philadelphia orchestra in February, 1960."

Caramoor Festival Is Opened by Wallenstein

The Caramoor Music Festival being presented at Katonah, New York, opened on June 20 with a concert by the Symphony of the Air conducted by Alfred Wallenstein, which offered Brahms' Serenade No. 1; Ravel's "Scheherazade" with Elena Nikolaidi, contralto, as soloist and Mendelssohn's "Midsummer Night's Dream" music with soloists and a women's chorus assisting. This was the first of three weekly orchestral concerts on Saturday evenings in the outdoor Venetian Theatre. The second of these, on June 27, presented Mr. Wallenstein again as conductor, in works by Haydn and Wagner and Handel's "Ode for St. Cecilia's Day." Soloists in the last-named work were Bethany Beardslee, soprano, Russell Oberlin, countertenor, Charles Bressler, tenor, and Frank Carroll, bass. The final orchestral concert is scheduled for July 3, with Arnold U. Gamson conducting the premiere of a "Caramoor Festival Overture" by Marvin Levy, also Schumann's First Symphony, Poulenc's "Concert Champetre" with Sylvia Marlowe as soloist, and Handel's "Royal Fireworks Music."

Connecticut Fete Planned

The ninth annual Connecticut Valley Music Festival in Deep River, Conn., will be held this year on four Thursday evenings, beginning July 9 with a concert by Herbert Stessin, pianist, and Alfred Zega, baritone, musical director of the festival.

MARTIAL SINGHER, *baritone of the Metropolitan, receives the Cross of the Chevalier of the Legion of Honor in a public ceremony at the French Embassy in New York from* EDOUARD MOROT-SIRE, *Cultural Counselor of the Embassy, left, as his mother and wife look on. Mr. Singher is a member of the faculty of the Mannes College of music.*

ARTISTS HERE AND ABROAD

Eugene Ormandy conducted the Israel Philharmonic Orchestra in the municipal Amphitheatre at the Red Sea port of Elath in May. The program included the Beethoven third "Leonore" Overture and Violin Concerto with Isaac Stern as soloist, and Brahms' First Symphony. The Philadelphia Orchestra conductor has engaged Keith Brown, principal trombonist of the Casals Festival Orchestra and member of the faculty at Aspen Music Center, who joins the Philadelphians this season. . . .

Brenda Lewis, soprano of the Met, and **Benjamin Cooper,** engineer and electronics manufacturer, were wed in Norwalk, Conn., on May 24. He is chairman of the Silvermine Summer Music Festival. . . . **Van Cliburn** flew to London on May 29 for a series of concerts in that city, Paris, Milan and Lisbon, and was to return here in about a month. . . . **David Randolph** conducted the Masterwork Chorus of Morristown (N. J.), and an orchestra in a concert hearing of Purcell's "Faerie Queen" in that community on May 28, assisted by sopranos **Donna Jeffrey,** and **Louise Natale, Robert White,** counter-tenor, **Walter Blazer,** tenor, and **Gordon Myers,** bass-baritone. . . .

A Certificate of Honorary Life Membership in the London Royal Philharmonic Society was recently conferred on pianist **Benno Moiseiwitsch;** he returns for an eight-week tour of the U. S. in February and March, 1960, under the Herbert Barrett Management. . . .

Roberta Peters left for Vienna at the end of May to record Strauss' "Ariadne auf Naxos," singing the role of Zerbinetta under Erich Leinsdorf's baton with the Vienna State Opera forces. . . . Pianist **Leon Fleisher** was heard in a musicale at the White House on May 11, following the State Dinner by President and Mrs. Eisenhower for King Baudouin of Belgium. (Fleisher was first American to win Queen Elisabeth Contest named for the grandmother of the monarch.) . . .

Julius Rudel has announced that the New York City Opera Company will add Mozart's "Cosi Fan Tutte" in an English version by Thomas and Ruth Martin to its coming season. Mr. Rudel left for Vienna recently to conduct the Radio Orchestra of that city, to make recordings for Westminster, and lead a concert in Bologna; he returned to New York to conduct at the Stadium, July 6 and 7. . . . **Efrem Kurtz,** who has been conducting La Scala Orchestra, was included in the Italian National Day Honors List on June 2 and had the decoration presented to him in Rome on May 25. . . .

Vronsky and Babin are making RCA Victor's first stereo duo-piano album; after annual stay at Aspen, they fly in late August on a European tour opening at the Edinburgh Festival. . . . **Hilde Gueden** sings her first U. S. Violetta in "Traviata" with the Pittsburgh Opera next February, after repeating the role successfully at the Vienna Opera. . . . Soprano **Heidi Krall** sang again on TV's "Voice of Firestone" May 25, with **Rise Stevens, Brian Sullivan** and **Jerome Hines;** Miss Krall ap-

pears later at the Red Rocks Festival and Lewisohn Stadium. . . . **Eden and Tamir, Israeli** duo-pianists, are favorites in Ontario cities, judging by their extensive bookings there for next season, also in Seattle. . . . **The Festival Quartet** makes its Boston debut next January under Aaron Richmond's aegis; their latest RCA Victor disc is getting top billing. . . .

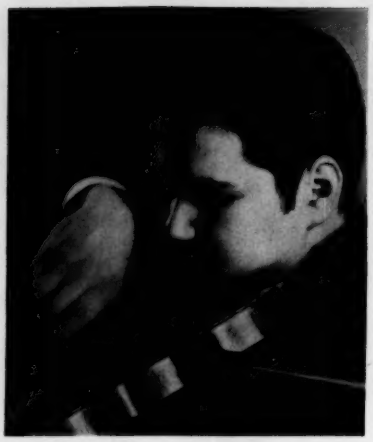
Soprano **Mimi Benzell** is touring the "straw-hat" circuit with a company giving the musical "Paris," produced and directed by Peter Flournoy, which opened in Washington, D. C., on June 24. Future appearances scheduled are July 6-11 in Gilford, N. H.; July 13-18, Newport R. I.; and July 20-25, Ivoryton, Conn. Miss Benzell will appear in a production of "The Merry Widow" in Albany, N. Y., beginning Aug. 10. . . .

The **Icelandic - American String Quartet** made its New York debut in a concert in the Donnell Library Auditorium on June 3. It includes Bjorn Olafsson, concertmaster of the National Symphony of Iceland, and Jan Sen, his compatriot, as second violin, both of these musicians coming here from Iceland, and George Humphrey, viola, and Karl Zeise, 'cello, both from the United States. Their 17-concert tour this year included Wisconsin, Minnesota, North and South Dakota, and part of Canada, and was to end at the University of Wisconsin on June 17. . . .

Joanna Hodges, back from a piano tour that included London, Amsterdam, Hamburg, Berlin, Zurich, Geneva, Milan and Vienna, will make her Town Hall debut on Nov. 10, including the N. Y. premiere of James Graffunder's First Sonata. . . . Pianist **Eugene List** performed as soloist with the N. Y. Knickerbocker Players in a concert at Juneau, Alaska on May 3, first time an ensemble of this size visited the new State. . . . Guitarist **Alirio Diaz** will make his Manhattan debut at Town Hall Nov. 2, under patronage of the Venezuelan Govt. . . . Contralto **Jean Madeira** interrupted her appearances with the Vienna Opera to sing Carmen with the Met Opera in Atlanta; she bowed recently with the Naples San Carlo as Delilah to Mario Del Monaco's Samson.

NEWS OF MANAGEMENT

■ The Lamoureux Orchestra of Paris is scheduled to make its first tour of the United States early next spring, according to an announcement by S. Hurok, who will manage its tour. One of the most famous orchestras of the world, founded in 1881 by Charles Lamoureux, it has presented the premieres of works by many composers such as Debussy, Dukas, Ravel, Saint-Saens, D'Indy and Roussel. The American tour will be conducted by its musical director Igor Markevitch, who took over the orchestra in 1956, with the composer Georges Auric as chairman of its executive committee.



JAIME LAREDO, *18-year-old violinist, winner of the first prize in the* 1959 *Queen Elisabeth of Belgium Music Competition, has been engaged by* ARTHUR JUDSON *for concert appearances under Columbia Artists Management, Inc. He will give a Carnegie Hall debut recital on Oct.* 19 *and a recital in Philadelphia. On Dec.* 7, *young Mr. Laredo, who was born in Bolivia, and completed his violin training under* IVAN GALAMIAN *at the Curtis Institute of Music, will be heard as soloist with the Philadelphia Orchestra under* EUGENE ORMANDY.

■ Luben Vichey, president of National Artists Corporation, announces that Dolores Wilson, lyric coloratura soprano of the Metropolitan Opera, has joined National Artists for exclusive management. Miss Wilson will appear this summer with the New York Opera Festival in Washington, D. C., as Gilda and Violetta and will also be seen in August on the Ed Sullivan TV Show.

■ Richard O'Harra, formerly program and New York recital manager for National Artists Corporation, has become associated with Lillian Libman, public relations counsel and publicity representative. The firm is now known as Lillian Libman Associates. Among the clients represented by this office are the American Opera Society, the Santa Fe Opera, Aspen Music Festival and individual artists.

Two American Operas For Chautauqua Series

The Chautauqua Opera Association, Julius Rudel, general director, will open its six weeks' season on July 17 with Vittorio Giannini's opera "The Taming of the Shrew." This date coincides with the National Federation of Music Clubs' annual weekend at Chautauqua. Carlisle Floyd's "Wuthering Heights" will be given on July 31 and Aug. 3 in addition to other works in the company's repertoire.

OBITUARIES

■ **Ward French,** 68, former chairman of the board of Columbia Artists Management, Inc., and former president of Community Concerts, Inc., died of heart disease on June 2 at his home in St. Thomas, Virgin Islands. Mr. French had been active as a concert manager from 1920 until 1954. At first a pianist and music teacher, in 1922 he joined the late Dema Harshbarger in organizing concert associations for which tickets were sold through campaigns of local committees. In 1930 he became affiliated with Arthur Judson of the Columbia management. He succeeded Mr. Judson as president of Columbia Artists in 1948, and two years later became board chairman, a post which he filled until 1953. He was head of Community Concerts from 1930 until 1954, when he was removed from his post by the directors of the organization. This action came as the result of Mr. French's proposal to separate Community Concerts from Columbia.

After his departure from Community and Columbia, Mr. French organized the International Concert Service in association with Robert Ferguson. But this organization suspended operation after a relatively short period, and Mr. French then became a real estate broker in the Caribbean area with offices in St. Thomas.

He is survived by his wife, the former Virginia Collier; two daughters, Mrs. Hendrick Booraem, Jr., of New York and Mrs. Kenneth D. Alexander of St. Thomas, and three grandchildren.

■ **Leff Pouishnoff,** Russian pianist, died in Hampstead, London, on May 28. He was born in St. Petersburg and gave concerts from the age of 5, being known especially as a Chopin interpreter. He settled in Britain in 1920. Mr. Pouishnoff had played in New York in 1924 and 1926.

■ **Ole Windingstad,** 73, conductor and composer, who was director of the Dutchess County Symphony orchestra of Poughkeepsie, N. Y., died in a hospital at Kingston, N. Y., on June 4. He studied at Oslo and Leipzig Conservatories, and led the Oslo Philharmonic from 1923 to 1926. Coming to the U. S., he appeared as guest with the Brooklyn Symphony, the New York Philharmonic in special concerts, also from 1940 to 1944 as conductor of the New Orleans Symphony. He had been decorated by the King of Norway.

■ **Ede Zathureczky,** 56, violinist and former director of the Liszt Academy of Music in Budapest, died of a cerebral hemorrhage in Bloomington, Ind., on May 31. He had been visiting professor of music at the University of Indiana since coming to this country two years ago. Mr. Zathureczky was a pupil of Hubay and made his New York debut at Carnegie Hall in 1925.

On the Cover:

JULIA SMITH: Composer and Ambassadress of U. S. Music

By Mary Craig

JULIA SMITH, American composer-pianist, is celebrating her twentieth anniversary as a composer this year. It was in February 1939, that she first achieved national recognition as the composer of the opera "Cynthia Parker." That was also the year of her graduation from the Juilliard School of Music, where she studied piano with Carl Friedberg and Lonny Epstein, and composition with Frederick Jacobi. A native Texan, it was appropriate that she chose a beloved character from Texas history as the subject for her first opera, presented at North Texas State College, Denton, with Leonora Corona, Metropolitan Opera soprano, in the title role and Wilfred Bain (now Dean of Music at Indiana University) as conductor. A month later came the premiere of her Concerto for Piano and Orchestra at the Juilliard School with Vivian Rivkin, soloist, and Dean Dixon, conductor.

Howard Barlow chose her orchestrated version of the "Episodic Suite" for presentation on his CBS program, "Everybody's Music." Her evident ability to write for orchestra brought an assignment as one of the several American composers commissioned by CBS to compose short orchestral works based on American folk themes. "Liza Jane" was the piece, and it has been widely performed at Carnegie Hall (Philharmonic young people's concerts), in Finland, Denmark and other Scandinavian lands. During this period, Miss Smith's compositions were played by the WJZ and WOR orchestras, the Duluth, San Francisco, Albuquerque, Oklahoma City, Houston and Dallas Symphonies. Her "Folkways Symphony" (for chamber orchestra) was given its premiere by Hans Lange and the Toledo Symphony in 1949 and since has appeared frequently on orchestral programs throughout the country. Her other operas have also won plaudits: "The Stranger of Manzano," premiered in Dallas in 1946; "The Gooseherd and the Goblin," commissioned by the Hartt College of Music, Moshe Paranov, conductor and Elemer Nagy, stage director, premiered in New London, Conn. 1949; (last season this work totaled 14 performances); and "Cockcrow," commissioned by the Texas Federation of Music Clubs and given its first performance at Austin in 1954.

A group of Julia Smith's published songs was given a first New York hearing at Carnegie Recital Hall in a Contemporary Concert, sung by Genevieve Rowe, soprano (1955). In the same concert Eugenie Dengel gave the first performance of two pieces for viola and piano, Andantino and Allegro, with the composer at the piano. Other of her chamber music works include a Sonata for Flute and Piano and a "Trio-Cornwall, 1955" given its New York premiere in October 1956, at Carnegie Recital Hall by the Clio Concert Trio. At Town Hall, Marienka Michna gave the first New York performances of Miss Smith's Sonata in C (1948) and "Characteristic Suite in 12-Tone" (1950).

Besides appearing as a guest pianist with major orchestras and in solo recital, Miss Smith has also achieved a high rating as a recital-lecturer on contemporary music in general. With the publication of her book on Aaron Copland (Dutton, 1955), which Jules Wolffers (*Monitor*) has termed "indispensable for any person interested in contemporary American music," she presented for the first time the collected piano works of Copland in Town Hall, New York, in March 1957. Of her appearance Jay S. Harrison, critic for the *Herald-Tribune*, wrote: "Miss Smith knows the scores to the marrow and treats them with affection. In sum, Miss Smith's effort is a noble one. More power to her." Since that time her recital-lecture devoted to "The Piano Music of Aaron Copland" has been in demand by college, university and museum audiences. Miss Smith is a regular commuter to San Juan, playing seasonally at the three large universities of Puerto Rico. She has appeared with Arturo Somohano and the Orquesta Filarmonica, in telecasts and concerts, more than a dozen times since 1950, exclusive of four concerts she played with that orchestra in February of this year.

JULIA SMITH *with* PABLO CASALS, *center, and* ARTURO SOMOHANO, *conductor, Symphony Society of San Juan, during Miss Smith's tour of Puerto Rico, where she presented a series of recitals devoted to the piano music of* AARON COPLAND.

On her July 1955 tour with Cecile Vashaw, violinist, she inaugurated the opening concert of the newly founded St. Croix Concert Society (Virgin Islands) which took place in the Parish House of St. John's Cathedral on the only concert grand on the island, borrowed from the owner for the occasion. During the 1957 recital series, the Honorable Felisa Rincón de Gautier, Mayoress of San Juan presented Julia Smith with a certificate naming her Honorary Citizen of San Juan, accompanied with a golden key to the city plus a verbal citation.

After the completion of the tour, Miss Smith enjoyed the rewarding opportunity of visiting Pablo Casals in the intimacy of his beautiful house on the beach. Later, the same afternoon, she met the young Puerto Rican "modernist," Hector Campos-Parsi, receiving from the latter his recently completed "Fantasias para Piano" of which she gave the first American performance in Washington at the Pan American Union in January 1958.

Last summer Julia Smith was in Europe where she appeared in concerts of Latin American music conducted by Arturo Somohano in Spain, Switzerland and Germany. In the fall of 1958 these concerts were repeated in the Southwest of the U. S. A. with Somohano conducting and Miss Smith as soloist.

Among the principal performances of Julia Smith's compositions to date in this 20th Anniversary year are these: the Baltimore Symphony with Remo Bolognini, conductor, programming the Overture to "The Stranger of Manzano" (this work was performed by Frederique Petrides and orchestra in the Carl Schurz concert series last August); the premiere of her "Folkways Symphony" in the large orchestral version by the Toledo Youth Orchestra, Cecile Vashaw, conductor, on April 12; and the publication and first Texas performance of her choral work "Our Heritage," given at North Texas State College on April 23, with the Grand Chorus of 135 and an orchestra of 56 conducted by George Morey. The premiere performance of this work was given by Guy Fraser Harrison and the Oklahoma City Symphony last season. Miss Smith will play in Washington on July 25 and in the fall will present her Copland lecture-recitals at a number of colleges and universities.

At center, ARTHUR M. SAMPLEY, *lyricist, and* JULIA SMITH *composer, with the 135-voice Chorus and Orchestra of 56 at the North Texas State College, Denton, after a performance of her choral work, "Our Heritage."*

THE STRING PLAYER AS CONDUCTOR

BY MAX ARONOFF
Director, New School of Music, Philadelphia

THE Scholarship Program launched last month by the Philadelphia New School of Music is part of a long range plan to attract young people to the art of string playing. As the musical world knows, there is an alarming shortage of qualified string players available to major orchestras. The New School of Music's Advisory Board of Conductors says that too many of the candidates who appear for audition are woefully unprepared. Who is to replace the orchestra men who have reached retirement age? And how long will the major orchestras be able to maintain their high degree of quality? The crisis in music is being felt in every orchestra throughout the country.

In order to try and alleviate this situation, the New School of Music is offering a series of tuition scholarships in violin, viola, 'cello, and bass. The scholarships offer up to $1,000 per year and range from one to three years according to the needs of the student. The program is under the direction of the faculty of the school, composed of the members of the Curtis String Quartet—Jascha Brodsky, Enrique Serratos, Max Aronoff, and Orlando Cole.

■ The scholarship program places emphasis on instrumental training, the study and performance of chamber music, lessons in theory, and a thorough grounding in the elements of solfege. Training in orchestra is especially stressed in order to meet present day requirements. The standards in major symphony orchestras are higher than ever before, infinitely harder to attain than they were a decade ago. Today's orchestras are breaking out of the conventional pattern based largely on programs of well known classics, and pushing on to new heights of performance. Today's player must not only be able to perform traditional repertory but be prepared to break new ground, including the performance of much contemporary music which is written in what almost amounts to a new language.

The New School scholarship training plan is primarily aimed toward preparing instrumentalists for careers in symphony orchestras. This is rigorous training, reserved for first class talents. String playing is an art with a long history behind it. The most brilliant virtuosos, famous artists of today and yesterday, have benefitted by the solid foundation afforded by experience as orchestra players in their earlier careers. Such distinguished artists include among today's violists, Joseph Fuchs and Tossy Spivakovsky; the violist William Primrose, and among 'cellists Pablo Casals, the late Emanuel Feuermann, as well as Leonard Rose and Gregor Piatigorsky. Among artists of only yesterday who were former orchestra players, were Franz Kneisel, Jacques Thibaud, Eugene Ysaye and Carl Flesch. And of course it is well known that Serge Koussevitzky first gained recognition as a virtuoso contrabass player. In the last century, such famous and historic teachers and virtuosos as Leopold Auer, Joseph Joachim, Rudolf Kreutzer, Spohr, Wieniawski, Wilhelmj and Vieuxtemps, were all at one stage of their careers orchestra players.

■ Napoleon said that every soldier "carries in his knapsack a field marshal's baton." Of course, it does not necessarily follow that every fiddle case carries a conductor's baton. But it happens that many conductors *have* benefitted by their earlier training as orchestra players. These maestro-ex-fiddlers include among others, Alexander Hilsberg, Pierre Monteux, Eugene Ormandy, Arturo Toscanini, Vladimir Goldschmann, Alfred Wallenstein and a score more.

These examples offer shining proof of the fact that in any musician, be he orchestra player, chamber music specialist, solo virtuoso, or whatever—"The perfect artist is the whole man." Too often have we had the experience of listening to a fine young talent and finding that one of his greatest flaws lies in the fact that the basic studies have been "taken for granted" and neglected. In that connection it used to be said that "experience is the best teacher." But experience must not be confused with mere practice. Experience is built on practice under the careful tutelage of experienced teachers. And we of The New School feel that our Professional Training Orchestra is uniquely adapted to giving students this most vital sort of training. Under the direction of Nicholas Harsanyi the orchestra provides careful schooling in orchestral technique that lays the groundwork for a career as a member of a first rate symphony orchestra. With this group the student becomes acquainted with the major works old and new in the orchestral repertory, and also receives training so that he can meet the rigors of an audition with confidence.

■ The Professional Training Orchestra gives no concerts. It is not a showcase, it is a proving ground. A committee of distinguished conductors has been formed to advise on the work of the orchestra.

Many of these conductors point out that conditions within the orchestra have changed radically today. With crowded schedules and increased costs, conductors can no longer find time or money to coach a new young orchestra player. Therefore, to meet these conditions The New School of Music aims to provide training of the sort that must be gained BEFORE the player joins a symphony orchestra.

To sum up—sound training in orchestral playing is a MUST for any student who wants to make a living in a first rate symphonic ensemble. Furthermore, this is not only a valuable end in itself, it may prove to be the gateway to the highest achievements in the world of music. We believe that the training offered by The New School of Music in all phases of this orchestral art represents a comprehensive plan to meet the more exacting requirements and higher standards of today's major symphony orchestras.

In Bermuda, where they appeared recently in a festival of music marking the 350th Anniversary of the island, members of the Curtis String Quartet and VLADMIR SOKOLOFF, *pianist, inspect an old equipage. From the left:* MR. SOKOLOFF, ORLANDO COLE, *'cellist,* JASCHA BRODSKY, *first violin,* ENRIQUE SERRATOS, *second violin, and* MAX ARONOFF, *viola, and director of the New School of Music of Philadelphia, of which the quartet are faculty members.*

This is the second of three articles by Max Aronoff dealing with present-day problems and opportunities of string players.

SPRING FESTIVALS ACROSS THE LAND

AMONG the Spring events that traditionally mark the season in this country were the festivals of music in many communities. This year also the National Federation of Music Clubs held its biennial convention in San Diego, Calif., April 19 to 26.

The election of Mrs. C. Arthur Bullock, of Canton, Penna., as the organization's new president, launches a regime in which an augmentation of its American Music program is forecast, with an increased effort to insure the use of more of our music by orchestras, chamber music groups, concert artists, radio and TV stations, schools, colleges and other national organizations. Emphasis will be placed on equalization of the cultural and scientific aspects of school and college programs, since the present tendency is so heavily toward scientific education. The Federation will continue its biennial $1000 Awards to Young Artists. The four winners this year were: Patricia Lou MacDonald, Portland, Ore., lyric soprano; James Standard, bass-baritone, of San Francisco; Robert Brownlee, pianist, of Provo, Utah; and Diana Steiner, violinist, of Philadelphia. The Federation's Biennial Student Awards will be increased to five, with an organ classification added to the present awards for piano, voice, strings and woodwinds. The annual award of $1,000 for the artist or ensemble doing most to promote American music overseas will also be continued, as will the 14 year-round scholarships and the summer scholarships increased to 19, with 14 additional ones in biennial convention years.

■ The Federation is continuing its efforts to have Edward MacDowell's bust placed in the NYU Hall of Fame, and is also represented on the committee organized by the New York City Department of Commerce and Public Events to create a Hall of Fame in the corridor that will run from Radio City's Music Hall to a new de luxe hotel to be built between 51st and 52nd Streets on Avenue of the Americas, New York, a hall devoted exclusively to composers.

The Federation is cooperating with the International Recreation Association in its plans for a Recreation World's Fair in Philadelphia, April 18 to 24, 1960, which will emphasize the cultural arts. Dr. Grace Spofford, former dean of Curtis Institute of Music and former head of Henry St. Settlement Music School, is representing the Federation on the Advisory Committee.

■ The music festival which was a part of the Biennial Convention included recitals by this year's and past Young Artists winners', a choral festival conducted by Dr. Grant Fletcher in which choruses from six States participated; a concert by the San Diego Symphony led by George Barati, conductor of the Honolulu Symphony, with Igor Gorin as soloist, and the San Diego Bach Chorus in works by Bach and others. Other programs presented the Paganini String Quartet; Marais and Miranda, balladeers; the premiere of the Federation's

Newly elected officers of the National Federation of Music Clubs, chosen at its recent biennial convention in San Diego, Calif., are, from the left, above: MRS. FREDRIK MARIN, *East Lansing, Mich., National Recording Secretary;* MRS. FRANK H. FEETO, *Pittsburg, Kan., National Treasurer;* MRS. CLIFTON J. MUIR, *Coral Gables, Fla., National Vice President; and* MRS. C. ARTHUR BULLOCK, *Canton, Penna., President. Below, Regional Vice Presidents of the NFMC, also elected at the convention, are left to right:* MRS. CHARLES A. PARDEE, *Chicago, Vice President, Central Region;* MRS. ELI WESTON, *Boise, Ida., Vice President, Western Region;* MRS. DORIS ALBEE HUMPHREY, *North Bergen, N. J., Vice President, Northeastern Region; and* MRS. FRANK A. VOUGHT, *Paincourtville, La., Vice President, Southeastern Region.*

$500 prize song cycle "America" by Ramiro Cortes, performed by the San Diego String Quartet and a bass player, with Eugene Bauer as tenor soloist; and a gala Opera Dinner at which the program included Douglas Moore's satiric opera "Gallantry," conducted by Dr. Jan Popper. Among past winners of the Federation presented in special programs were Nan Merriman, mezzo-soprano soloist with Los Angeles Philharmonic; McHenry Boatright, baritone, on a joint program with John Browning, pianist, in Balboa Park; Ivan Davis, pianist, and Stanley Plummer, violinist.

At the Federation banquet, the retiring President, Mrs. Ronald A. Dougan, presented citations to Van Cliburn; Boris Goldovsky; Julia Fuqua Ober, former Federation National President; Julius Rudel, director of the New York City Opera; Dr. E. Thayer Gaston, past president of the National Association for Music Therapy; Dr. Guy Fraser Harrison, conductor of the Oklahoma City Symphony; Pierre Monteux; and the Southwest Symposium of Contemporary Music of the University of Texas. Coincidentally with Van Cliburn's citation, it was announced by Mrs. Luther Boone of Louisiana that the pianist was presenting the Federation with a $1,000 memorial gift honoring the late Theodore Steinway, his longtime friend and mentor. An award of Merit was presented to Paul Cunningham, retiring president of ASCAP, for his "untiring and unselfish devotion to the interests of the American composer." It was accepted for him by Dr. John Tasker Howard, who also presided over the American Music Forum.

ANN ARBOR

■ The Philadelphia Orchestra under Eugene Ormandy was again the hub of the Ann Arbor May Festival, running this year from April 30 through May 3 at Hill Auditorium. Although there have been more stimulating May Festival programs than the present one and more distinguished soloists appearing in them, the value of this project as the area's only concentrated Spring music series is indisputable.

The major event of the festival was the Sunday afternoon performance of Handel's "Solomon," in observation of the composer's bicentennial. Thor Johnson was the conductor and the soloists included Lois Marshall, soprano; Ilona Kombrink, mezzo-soprano; Howard Jarratt, tenor, and Aurelio Estanislao, bass. The excellent University Choral Union lent its usual fine support.

Thursday evening's opening program featured Rudolf Serkin as soloist in Brahms' D Minor Piano Concerto. In this reviewer's opinion, neither Serkin nor Ormandy is ideal as a Brahms interpreter. The remainder of the all-Brahms program included the F Major Symphony and the "Academic Festival Overture."

■ New music was the feature of the Friday evening performance with a U. S. premiere and a first local performance. The premiere was Francis Poulenc's "Sécheresses," disclosing yet another facet of this composer's genius; the first local performance was Vaughan Williams' Suite, "Flos Campi." The latter work for orchestra, chorus, and viola soloist was performed in memory of the composer. Robert Courte of the University of Michigan's resident Stanley Quartet was the viola soloist, Johnson the conductor. Violinist Sidney Harth appeared as soloist in Prokofieff's magnificent Second Violin Concerto in G Minor and the Choral Union and orchestra closed the program with Chabrier's mildly dull "Fête Polonaise."

■ The music of Virgil Thomson received more than its due on the Saturday afternoon performance. That he is not a consistently gifted composer is evident in such cerebral experiments as the Concerto for Flute, Strings and Percussion. "The Seine at Night" from "Three Pictures for Orchestra," although not the best of the trilogy, was comparatively attractive, as was the non-conclusive world premiere of the suite "Power Among Men." The composer guest-conducted his own compositions, with William Smith taking the podium for Dvorak's First Symphony and Brahms', "Haydn" Variations.

Soprano Dorothy Kirsten and basso Georgio Tozzi were heard respectively on the Saturday evening and Sunday evening performances. Of the two, Tozzi showed more discretion in his program-choice. He did *not* sing "Largo Al Factotum," but Miss Kirsten *did* sing "Visse D'Arte." Ormandy was again the conductor for both evenings, offering Prokofieff's Seventh Symphony, a work eminently suited to conductor and orchestra, on Saturday and Mozart's 39th Symphony as the major work for the Sunday evening performance.

ERNEST J. GILBERT

The final concert in the New York Handel Festival was given at the Bethesda Fountain in Central Park on the evening of May 20. THOMAS SCHERMAN *conducted his Little Orchestra in the "Water Music" suite and the "Royal Fireworks Music." A delightful feature of the occasion, attended by about 7,500, was the presence on the Central Park Lake (in the background) of boats decorated with flowers and lights.*

NEW YORK CONCERT AND OPERA BEAT

TOWN HALL

Interracial Fellowship Chorus, May 17, E—A feature of this twelfth spring concert by the organization conducted by Harold Aks was the premiere of the American composer Ulysses Kay's cantata "Phoebus, Arise", commissioned by the group. The work uses English poems by William Drummond, Thomas Hood, Abraham Cowley and Lord Herbert, which have in common the celebration of delights of sporting and love. It proved a melodious and very agreeable score, with the majority of the writing for chorus and was delivered forcefully by Mr. Aks' choristers. Soloists heard in this work were Louise Natale, soprano, and Lee Cass, baritone, who gave excellent voice to their assignments. The program also included Haydn's "Missa Sancti Nicolai", an early work by the master not often heard in this country, given a rather roughshod performance by the ensemble. The soloists in the Mass were Walter Carringer, showing a fluent and attractive tenor, and Albertine Robinson, a pleasing contralto. The orchestra also contributed Handel's F major Concerto Grosso No. 9. Bronson Ragan was the assisting organist. R. K.

Dorothy Bullock, pianist, May 17, A—Miss Bullock is no minor or merely pretty talent to be acknowledged with a few polite words. The calm competence of her technique lays a rock-like foundation for her musical fancy to build on. While the first two pieces on the program — an arrangement of Gluck's "Dance of the Happy Spirits" and Beethoven's Rondo in G, Op. 51, No. 2 — seemed to display care and control at the expense of imagination and temperament, Scarlatti's Sonata in A began to build up momentum. The difficulties of Brahms' Sonata, Op. 5, were met by the pianist with breadth of tone and a bigness of concept that made a slight inarticulateness in note-crowded passages here and there seem less important. Five Preludes from Chopin's Op. 25 were played in a manner fluid and easy, as well as aggressive when need be (the D Minor, for example). The concluding short pieces by Liszt, Schumann and Charles T. Griffes displayed grace and a capacity for swift and delicate fingerwork. This was an impressive debut in terms of assurance and musicality. S. F.

Terry Murray, pianist, June 1, E—Works by Mozart, Chopin, Brahms and Charles Ives were featured in the fourth annual piano recital by Terry Murray. Highlighting the program were three works by Ives, "The Anti Abolitionist Riots in the 1830's and 1840's", "Some South-Paw Pitching" and "Three Page Sonata", written between 1905 and 1908. Ives is considered America's first modernist, his polytonal, polyrhythmic style deemed *avante-garde* to audiences even today. In the Mozart Sonata in C minor and the Chopin Mazurka in A minor and Allegro de Concert, the artist displayed admirable facility and excellent tone quality.

Mr. Murray, who is a senior research associate for an advertising agency, will make his European debut in London, repeating his New York program. L. K.

CARNEGIE HALL

Philippa Duke Schuyler, pianist, June 7, A—The American-born pianist, who appeared in a recital postponed from the original May 17th date, is no stranger to New York audiences, having played in the major halls from the earliest age at which she could walk to the piano (four, I believe) and having made her formal debut with the New York Philharmonic ten years later at Lewisohn Stadium. At that time she was hailed as a "wonder child" in composition and concert performance.

Philippa Schuyler has now grown up, matured into an artist of major stature. She is a personable, graceful young woman possessed of fine pianistic technique, ample tonal power, and a subtle skill in etching pictures in sound. At this recital, her interpretations were commendably indicative of the intentions of the various composers, and her fluent digital facility preserved the integrity and communicated the meaning of the music with intelligence and simplicity.

This was an exciting program opening with an "Oriental Suite" from the John Kelly Collection, four atmospheric, alluring segments depicting Hong Kong, Japan, China, Korea impressions. Moussorgsky's "Pictures at an Exhibition," magnificently played, followed. After a short intermission, Miss Schuyler offered the lovely "Roman Sketches" of Griffis, the "Jeux d'Eau" and "El Alborada del Gracioso" by Ravel and closed with an ecstatic, singing delivery of Chopin numbers. She was vociferously applauded by an audience representative of the many races and countries which greeted her during her recent triumphant World tour. M.C.

CARNEGIE RECITAL HALL

Elaine Weil, soprano, March 21, A—Elaine Weil, soprano, presented a program of rare songs and arias seldom heard in today's recitals. Falconieri, Bassoni, Fasolo, Scarlatti, Vivaldi, Cherubini, Gluck, Bononcini, Marcello, Pergolesi, Cimarosa and Mozart were the composers represented, in several cases by little known operatic excerpts.

Miss Weil is a sincere and intelligent singer and succeeded in bringing her stupendously difficult program to life. For that alone she is to be congratulated! Her voice has warmth and resonance and the range to sing a *tour de force* program of this sort. Allen Rogers was the accompanist. L. K.

Ruth Lakeway, soprano, April 20, E—A second appearance following her New York debut in 1958 was made by Ruth Lakeway, the possessor of a pleasing voice and considerable seriousness as an interpreter. The various groups included works by Gluck and Rossini, an aria from Rameau's "Hippolyte et Aricie", numbers by Joseph Marx and Erich Korngold, a group by French

composers, and the premieres of four well-written songs on E. E. Cummings texts by John Koch, accompanist for the soprano.

Miss Lakeway was at her best when she was conveying poignant and other moods of the songs by German and French composers. The technical facets of her singing were also worthy of respect, especially as concerned truth to pitch, though she lacked some of the virtuosity required by the more florid works she programmed. The audience received her cordially. T. B.

Elizabeth Benson Guy, soprano, May 11, E—The Canadian soprano was heard in a New York debut recital. Miss Guy has an impressive background, having appeared as soloist with symphony orchestras throughout Canada and in opera with the CBC Opera Co., CBC-TV; and the Toronto Opera Festival.

Her program opened with two difficult Bach arias, "Ich folge dir gleichfalls" from the "St. John Passion," and "Schweigt, ihr Flöten" from Cantata 210, "O Holder Tag." In these she displayed great assurance and skill, and made it evident that she is a fine musician. Claude Monteux played the flute obligatos in the Bach works.

In her Schubert group Miss Guy showed charm and style in her presentations. Her voice is basically a light lyric soprano and when not forced has a lovely quality. However, there was a tendency towards breathiness in the tone, and when pushed to achieve bigness, the voice took on a hooty quality.

The latter half contained songs by Morley, Dowland, Rossiter, Wolf and Donizetti. The soprano performed with taste throughout her program and had excellent diction. Paul Ulanowsky was the accompanist. L. K.

Amiram Rigai, pianist, May 16, E—Amiram Rigai, Israeli pianist, gave a most interesting and rewarding recital, presenting the Toccata and Fugue in D Minor by Bach, "Symphonic Etudes" by Schumann, Sonata No. 3 in A Minor by Prokofieff, Ballade in F Minor by Chopin, Hungarian Rhapsody No. 6 by Liszt, and the local premiere of five works by his compatriot, Paul Ben Haim.

On the recommendation of Leonard Bernstein, at the age of 17, Mr. Rigai came to the United States in 1950 for advanced study. He has been featured as soloist with the Israel Philharmonic Orchestra and with leading orchestras in the United States. Mr. Rigai is a dedicated young artist with poetic sensibility, a big tone and a virtuoso technique. He was particularly convincing in Ben Haim's five pieces, which were of a vigorous and exciting character. The "Pastorale" and "Intermezzo" were played with enchanting tone coloring. The "Leyenda" of Albeniz and Sonata No. 3 in A Minor by Prokofieff showed a remarkable command of his instrument. We have nothing but praise for this artist. L. K.

Eugenia and **Almita Hyman,** pianist and violinist, May 17, A—These two sisters made their joint recital debut and provided a delightful Sunday afternoon of music. Together, they played sonatas by Beethoven and Brahms, Wieniawski's Polonaise Brillante in D, and Alexei Haieff's Three Pieces. Brahms' Sonata in G Major, op. 78, in particular was performed with technical finesse and warmth of feeling. Eugenia Hyman, the pianist, played with unhampered agility and harmonic clarity. Almita Hyman's violin tone was always fluent and secure. The responsive audience showed their appreciation of the charming and gifted artists. L. K.

Dorothy Renzi, soprano, May 18, E—Dorothy Renzi presented an unusual and rewarding recital of contemporary American art songs. Each composer appeared as guest pianist in his group of songs. Miss Renzi's debut as song recitalist last December had been lost on the local scene, because it occurred during the strike that closed down all the city's newspapers. Happily the participation of the composers gained the attractive young San Francisco soprano the attention she lost because of the strike, and in return Miss Renzi brought forth all her considerable talents of sensitive insight and fine musicianship to bring their creations to fruition.

The composers were John Edmunds, whose elegant style was enhanced by the early English texts he used, John LaMontaine, winner of the 1958 Pulitzer Prize for music, Marga Richter, who used poems translated from the Chinese, and Lee Hoiby, composer of "The Scarf", recently heard in the New York City Opera series, who displayed talent for the vocal medium. The large audience showed their appreciation of the works of these gifted musicians, and of the recitalist. L. K.

Marvin Hayes, bass baritone, May 23, 5:30, A—Marvin Hayes, who made his New York debut recital last year, presented another interesting and rewarding concert. The program contained early and modern music, the first half comprising works by Purcell, Schubert and Brahms and the second half by Hugo Weisgall (the composer of the opera "Six Characters in Search of an Author"), Miriam Gideon and Arnold Schoenberg. Mr. Hayes is a first class recitalist and showed himself to be a man of musical intelligence. In the earlier groups he sang with a warm and resonant tone and secure control. Mr. Weisgall's "Soldier Songs" and Miss Gideon's "Mixco" and "To Music" disclosed the singer's excellent diction and vocal flexibility. Miss Gideon's music is an unusual creation in which the poem's stanzas are set alternately in English and Spanish. Jonathan Brice was the very able accompanist. L. K.

Lucille Sullam, soprano, and **Herman Pelayo,** June 4, E—The attractive young artists were heard in joint recital, offering a program of standard repertoire and songs by Spanish and Latin-American composers. Mr. Pelayo, who has appeared previously in recital and with the New York City Opera, revealed a dramatic style, using his rich, resonant voice expertly in depicting colorful facets of aria and song interpretation. Although sometimes the voice stiffened, his control of nuance and his dynamic range for most of the evening were marked by fluent tonal graduations.

Miss Sullam disclosed a voice basically of lovely quality, particularly warm and clear through the middle and low portions. Clarity of tone and facility in florid passages were decided assets, making inexplicable the soprano's occasional lapse of control in the higher range. With this exception, Miss Sullam sang with charm and appeal. Her performances of airs of Gluck, Vivaldi, Bach, were musically accurate and those of songs of Algazi, Mignone, Guarneri and Nin were bright in timbre and text range. With Stanley Sonntag as the excellent accompanist, the two singers highlighted the program with duets from Arruta's "Marina" (U. S. premiere) and from "Luisa Fernanda" by Torroba. M. C.

An avid horticulturist, pianist HILDE SOMER *is shown doing some spade work on the terrace of her New York apartment. She is scheduled to appear with the New Haven Symphony as soloist in the opening concert of the Arts Festival in that city. Next season she will tour Puerto Rico, the Virgin Islands, Austria, Scandinavia, Switzerland and England. Her European tour includes a major orchestral series in Vienna and appearance with the Orchestre de Suisse-Romande in Geneva. She will also fulfill American engagements.*

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KAUFMANN CONCERT HALL

Music In Our Time, April 26, E—Two strikingly successful works were presented at the penultimate concert in this series under the direction of Max Pollikoff: a Sonata for Violin and Piano by Leon Kirchner and a setting of sections of Chaucer's "Canterbury Tales" by Lester Trimble. Kirchner has avoided the farther reaches of experimentation—no doubt because he has something to communicate and wants to use a musical language common to all of us; the result is a fresh, highly charged work, full of a tension that is honestly felt. The sonata arched through four closely related movements in a dramatic reading by Pollikoff and Douglas Nordli.

The settings of the "Canterbury Tales" by Trimble had the advantage of a dazzling performance by Adele Addison. The soprano sang over an ensemble of harpsichord, flute and clarinet, and the combination was as light and enchanting as the verse. The composer avoided anything avant-garde: his music is strongly tonal, beautifully melodic, with a harpsichord continuo for rhythmic pulse. The group ended with the Wife of Bath's monologue on marriage —and the music was as witty as the words.

The two other works presented, Variations and Fugue for piano by a contemporary Italian, Giacinto Scelsi, and a Quartet for oboe and strings by a young American, Lionel Nowak, employed the private language of composers on an experimental voyage, and may be classified as coterie music. Only in the last movement of the Nowak work, a set of variations on a theme that was not revealed completely until the close, did the composer transcend his material and give us a coherent, personal expression.

R. H.

"The Glittering Gate" by Glanville-Hicks and "Rapunzel" by Harrison, May 14, E—The YM-YWHA Concert Hall was the scene of the world premieres of two new stage works, "The Glittering Gate", a comedy in one act by Peggy Glanville-Hicks, and "Rapunzel", a lyrical opera in six scenes by Lou Harrison. Newell Jenkins was the able conductor for both works.

"The Glittering Gate" is based on Lord Dunsany's play concerning two burglars outside the gate of Heaven. One retains his safe-cracking instrument with which he succeeds in opening the gate, only to find a sky full of stars. The music, written with a skilled hand, is not over-complex. Robert Price, tenor, as Bill, and David Smith, baritone, were excellently cast, vocally and otherwise, and brought zest and comedy to the action with successful results.

Lou Harrison's "Rapunzel," a slight but poetic work with libretto by William Morris, is based on the legend of the flaxen-haired girl imprisoned in a tower by a Witch. The magic spell is broken only by the guessing on the part of the Prince of Rapunzel's real name. The work was simply staged and effectively sung, despite vocal music of a difficult nature. The cast included Marianne Weltmann, soprano, as Rapunzel; David Smith, baritone, as Prince Sebald; and Ruth Conway, mezzo-soprano, as the Witch. The presentations were produced by The Artists Company, and staged by James Price.

L. C.

Mannes Orchestra, Carl Bamberger, conductor, **Patricia Neway,** soprano, May 20, E—This concert opened with Bach's Air, played in memoriam for David Mannes. The orchestral program otherwise included five works by composers of as many different countries. André Jolivet's Andante for String Orchestra represented France with a score of melodious quality in a quasi-modern idiom, less advanced than many of this composer's works. Nikos Skalkottas's "Four Greek Dances" of folkish inspiration were composed with spirit but conventionally. Frank Martin's Concerto for Seven Wind Instruments and Percussion is a well-written score in the composer's familiar, sensitive polytonal manner. The dances from Falla's "Three-Cornered Hat" again beguiled with their sensuous and richly-orchestrated rhythms.

A world premiere was given to Berthold Goldschmidt's "Mediterranean Songs", to texts by various English poets celebrating the isles of Greece in their romantic aspects. This proved a well-written if not highly inspired pictorial cycle by a modern German composer resident in Britain, and it was well sung by Patricia Neway, soprano, who is a member of the Mannes College faculty. The orchestra of student players under the skilled leadership of Carl Bamberger gave a very creditable account of the various styles of music.

D. H.

GRACE RAINEY ROGERS AUDITORIUM

The Manhattan Orchestra, Emerson Buckley, conductor, April 14, E—The Contemporary Music Society in association with the Manhattan School of Music presented five works by five contemporary American composers: Gunther Schuller, Paul Creston, Wallingford Riegger, Carlos Surinach, and Henry Cowell. These are five well-established artists, noted both for the originality of their musical ideas and for the soundness of their craftsmanship.

There were three New York premieres: Creston's "Lydian Ode," which reflected his interest in the ancient modes, and which was a lovely lyrical piece in his usual post-impressionist style; Surinach's "Sinfonietta Flamenca," another charming example of present day post-impressionism, but with a strong Spanish flavor; Cowell's "Variations for Orchestra," practically a concerto for orchestra, exploiting the solo possibilities of the various orchestral instruments as well as various choirs of instruments used as solo groups. Riegger's "Variations for Piano and Orchestra" is typical of the best work of this highly individual composer. Schuller's "Dramatic Overture" is just what the title implies, and is very effective.

The Manhattan Orchestra, under the direction of Emerson Buckley is a student organization, but on this occasion it played with great élan and precision. Zita Carno, a student at the Manhattan School, performed the solo part in the Riegger, and she too rose to the high and completely professional level of the performances. All in all, it was a remarkably stimulating evening.

C. E. R.

Rudolf Serkin and Co-artists, April 24, E—Four chamber trios comprised this evening's program: Beethoven's Trio in B flat major for clarinet, 'cello, and piano, Op. 11, Brahms' Trio in A major for clarinet, 'cello and piano, Op. 114; Mozart's Trio in E-flat major for viola, clarinet, and piano, K. 498, and Brahms' Trio in E-flat major for violin, horn, and piano, Op. 40. Rudolf Serkin was pianist; Madeline Foley, 'cellist; Mason Jones, horn-player; David Oppenheim, clarinetist; and Michael Tree, violinist and violist. The individual players were all excellent. Miss Foley's playing was particularly warm and gracious, and Mr. Tree presented some of the finest viola-playing this reviewer has encountered. Unusual and ideal as the program was, we should not want to change it; but we especially wanted to hear more of these two players. Dominant in the program, of course, was Mr. Serkin, whose impeccable technique and sympathetic spirit shone in all the works.

J. L. B.

JUILLIARD CONCERT HALL

Juilliard Dance Theatre, May 8 and 9, E—The dance series by this distinguished company this year was presented as a benefit for the Doris Humphrey Scholarship Fund. "A Lament for Ignacio Sanchez Mejias," the powerful work by the late choreographer, set to the recited poem by Lorca and with music by Lloyd Douglas, opened the series fittingly. Jose Limon enacted the title role stunningly, and the two women in the life of the doomed torero were ably done by Letitia Ide and Meg Mundy, who also read the words of the poem dramatically.

The second work of the opening bill was the New York premiere of "Dance for Walt Whitman," choreographed by Helen Tamiris and performed by a mixed ensemble of members of the Juilliard Dance Theatre, which had been founded and directed by Miss Humphrey. David Diamond's "Rounds" for string orchestra was used for this work and proved very suitable and beautiful in its own right. Each of the three sections is introduced by the reading of Whitman verses by a speaker. It impressed as a study which may be further developed into a strong creation, but is at present somewhat hampered by lack of stage space. Miss Tamiris appeared on stage to share a warm ovation.

The final work on the opening night was Mr. Limon's powerful setting of Kodaly's "Missa Brevis," the score of which was sung with moving effect by the Juilliard Chorus offstage, accompanied by the organ and orchestra. This work had been done before elsewhere, and it presented a remarkable effect as danced by Mr. Limon and the ensemble. It was ably conducted by Frederick Prausnitz, who gave a highly commendable reading of the various scores.

The second program, on May 9, included two premieres—Bach's "Brandenburg Concerto No. 4," choreographed by Miss Humphrey and Ruth Currier, and of Valerie Bettis "Closed Door," to a score by Webern. The program concluded with Miss Bettis' "The Desperate Heart," to music by Bernardo Segall, and Mr. Limon's powerful drama "The Traitor," which uses a score by Gunther Schuller. Miss Bettis was an applauded guest artist in the second program. The production was an ample demonstration of the remarkable scope of the Juilliard Dance Theatre, which is among the most enterprising exponents of the modern dance.

R. K.

REVIEW OF RECORDED MUSIC

Reviewed by Mary Craig, Arthur Cohn, G. A. Devlin, Richard Hall, Russell Kerr, T. W. Thompson.

PIANO AND ORCHESTRA

Mozart: PIANO CONCERTO IN D MINOR, K. 466; PIANO SONATA IN A MINOR, K. 310. DENIS MATTHEWS, PIANO, VIENNA STATE OPERA ORCHESTRA, HANS SWAROWSKY, COND. Vanguard VRS 1040.

Mozart: PIANO CONCERTO IN C MINOR, K. 491; PIANO SONATA IN B FLAT, K. 333. DENIS MATTHEWS, PIANO, VIENNA STATE OPERA ORCHESTRA, HANS SWAROWSKY, COND. Vanguard VRS 1037.

Mozart's two minor-keyed concerti are among the most spectacular he ever wrote, and are certainly the most dramatic and dark-hued—in short, the most Beethovenish—of the lot. The question which they pose for the performers involves a decision: whether to play them as highly charged emotional expressions, or to cast a more amiable spirit over the music and tone down the drama for the sake of grace and elegance. Denis Matthews has chosen the latter approach, without overdoing it, and he executes his intentions very well indeed. He is particularly successful in the D Minor, in which his affectionate lyricism does not short-change the music; the C Minor, however, is a bit underplayed and would benefit from more emphatic rhythmic punctuation. The balance of the solo instruments is all one could ask; Mozart's wonderful solo woodwind parts come through tellingly. The two sonatas are admirable: musical, clear and well-phrased. The recorded sound is not of the very highest fidelity, but is quite acceptable. S. F.

Schumann: PIANO CONCERTO. FANTASIESTUECKE, OP. 12. SVIATOSLAV RICHTER, PIANIST. STATE RADIO ORCHESTRA OF THE USSR, ALEXANDER GAUK, COND. Monitor MC2026. Richter, one of the foremost contemporary pianists, is being introduced here by Monitor. This is the fourth album he has made and the first devoted to Schumann. Many pianists play this composer, but his special quality—capricious, anguished, poetic—frequently escapes them. Richter has apparently a deep affinity for Schumann's fevered, fantastic language, and his technique lets him transmit it with fidelity. He evokes the intense world of the "Fantasiestücke" and the more daylight tones of the Concerto with complete success. I think this record may be a touchstone for Schumann playing for some time to come. R. H.

Beethoven: CONCERTO NO. 3 IN C MINOR, RUDOLF FIRKUSNY, PIANO, WITH THE PHILHARMONIA ORCHESTRA, WALTER SUSSKIND, COND. Capitol FDS P 8468. Mr. Firkusny is a consummate artist. He plays with vigor in the fast movements, and the slower and more lyric passages are performed with exquisite tenderness. The second movement displays a clear, singing tone that is a joy to the listener. This performance is of the highest type—strong and virile Beethoven. A loud bravo for Rudolf Firkusny! Mr. Susskind also does a capable job with the orchestra in accompanying the artist. S. S.

FOR VOICES AND RECORDERS

FLORENTINE CARNIVAL SONGS AND OTHER MUSIC OF THE ITALIAN RENAISSANCE. THE ANTIQUA PLAYERS. Classic Editions CE 1042. Music of special content, of special style, and of special meaning. The composers include the star-studded names of Isaac, Willaert, and Cipriano de Rore, as well as the best-known of all, Anonymous. Presumably the settings are authentic; there is no doubting the confined yet sentient sounds of the recorders, viols, virginals, lute and cromorne utilized. The polyphonic sport is at times only for highly sensitive ears, while some of the prose is for the broad-minded and receptive. The intimate quality of the group and the music is best heard in small doses. The album cover is fitting and an example of classical realism. A. C.

A DAY IN THE PARK: MUSIC FOR A CHILD'S WORLD. JEAN RITCHIE AND THE MANHATTAN RECORDER CONSORT. Classic Editions CE 1056. More than any other recording company, Classic has given attention to music for the modern revival of the flute's immediate predecessor; the recorder. The revival of this *flute à bec* has resulted in a musical movement of tremendous following; the manufacture of recorders is a major part of the industry, and the publishers have followed suit. Only the lack of recordings of our contemporary composers' output (Bate, Glanville-Hicks, Kubik, Dello Joio, Vaughan Williams, Rubbra, to mention only a few) is to be criticized. In this release Classic has included a huge bag of items: thirteen folk songs (some with recorders alone, others with voice and recorders), a set of dances, music by English composers, plus other oddments, including a "Toy Concerto." The playing is well done; the packaging nice, and the release a cut above the ordinary. A. C.

ART OF THE BAROQUE

THE CONCERTO GROSSO AND TRIO SONATA: CORELLI: CONCERTO GROSSO IN D MAJOR, OP. 6, NO. 1, VIVALDI: TRIO SONATA IN D MINOR, OP. 1, NO. 12 ("LA FOLIA"), STRADELLA: SINFONIA IN D MINOR, SAMMARTINI: TRIO SONATA IN G MAJOR, OP. 6, NO. 9, TORELLI: CONCERTO IN A MINOR, OP. 8, NO. 2. SOCIETAS MUSICAS CHAMBER ORCHESTRA OF COPENHAGEN, JORGEN ERNST HANSEN, HARPSICHORD AND DIRECTOR. Vanguard BG-584. A stunning display of samplings from the boldly beautiful Baroque literature. The contrast between the two media serves not only didactic purposes but pure sensuous ones. Save for a pair of unstylistic *à la Sevcik* glides, the playing is superb It is fascinating to compare Vivaldi's lesser-known version of the "La Folia" with the more usually heard Corelli example. It is also instructive to hear recorders play in tune (and still sing sweetly), as in the Sammartini. Those who want more of the Corelli are advised not to hesitate, but to obtain the entire Opus Six, recorded by the same group on the same label. A recording that one can treasure. A. C.

SONATAS BY SCARLATTI

Scarlatti: TWELVE SONATAS. FERNANDO VALENTI, HARPSICHORD. Westminster XWN 18826 (Vol. 23). The happy undertaking of Valenti and Westminster in committing to records the 500-odd sonatas of the younger Scarlatti continues to turn up some musical delights and some surprises as well. Among the delights here are two works in which sheer tunefulness is strong enough to set the listener humming (Longo 233 and Longo Supplemento 5). There are others, such as L. 187, with just a whiff of the guitar effect characteristic of the composer when the music of Spain sang in his ears. For the rest, in spite of considerable repetition of phrases, there is still freshness in the cascading runs and sprightly figures which adorn the harpsichord so attractively. Among the surprises, the almost classical development of the main theme in the L. Sup. 5 struck this reviewer, as did the emphatic contrast of registers—a device not accentuated in the other sonatas. The involvements of Scarlatti's keyboard style seem effortless under Valenti's fingers. We shall await eagerly Vol. 24 of this excellent series. S. F.

FOR CHORUS

PAULIST CHOIR OF CHICAGO. "ALMA REDEMPTORIS," PALESTRINA; "TANTUM ERGO," VICTORIA; "AVE MARIA," ARCADELT; "WELCOME, SWEET PLEASURE," WEELKES; "APRIL IS IN MY MISTRESS' FACE," MORLEY; "THE SILVER SWAN," GIBBONS; "NOW IS THE MONTH OF MAYING," MORLEY; "FROM LYONS AS I JOURNEYED," GEVAERT; "O SOFTLY SINGING LUTE" AND "WINTER AND SPRING," BOROWSKI; "THE VIRGIN'S CRADLE," RUBBRA; "TUKU, TUKU, TU, I'M CALLING," FINNISH TUNE; "I SAW THREE SHIPS" AND "THE HOLLY AND THE IVY," ENGLISH TUNES. FATHER O'MALLEY, CONDUCTOR. EFOM Records 100. This famous Chicago choir was established in 1904 by the Rev. William J. Finn. Thirty years ago Father O'Malley began his work with the group. Consisting entirely of men and boys, the choir includes in its repertory classical sacred works, madrigals, modern part-songs, carol and folksong arrangements, and other music. The group can always be counted upon for performances of great expressiveness and placidity. This is the first recording both by the group and by the record company. It sets a fine example. J. L. B.

PIANO SOLO

Beethoven: SONATAS, WALTER GIESEKING, PIANO. No. 1 in A major, Op. 2, No. 2, No. 3 in C Major, Op 2, No. 3. Angel 35654, No. 4 in E flat, Op. 7, No. 5 in C minor, Op. 10, No. 1, No. 6 in F major, Op. 10, No. 2, Angel 35655. (Two records.) Beethoven is all things to all men. This reviewer prefers a strong, rugged conception for his piano sonatas—virile yet with tenderness in those passages that require it. Gieseking's interpretation of the works on these discs is almost cameo-like. Everything is scaled down and meticulously played. For those whose taste runs to this type of interpretation, they will be most satisfying. It is well to bear in mind, too, that these are the earlier sonatas, and perhaps playing of almost rococo fineness is not beside the point here. S. G.

FOR VOICE

SONGS OF OLD RUSSIA. Monitor, MP 560. The spirit of Mother Russia spins dizzily along every microgroove of this well-engineered recording, which has Ivan Kozlovsky, Sergei Lemeshev, Artur Eisen and Peter Kiricheck as featured vocalists. The arrangements of folksongs and settings of poems by Turgenev, etc., may at times seem overemotional to souls not so keenly attuned to bitter tears, the wild beasts of the Taiga, despair or fear, and other subjects covered. But for those listeners not devoured by the feast, the plethora of national song offered on this recording should provide considerable enjoyment. E. L. S.

MUSIC FOR "EGMONT"

Beethoven: MUSIC TO GOETHE'S "EGMONT," OP. 84. SYMPHONY NO. 1, OP. 21. FREDERIKE SAILER, SOPRANO, PETER MOSBACHER, NARRATOR, SYMPHONY ORCHESTRA OF THE SOUTHWEST GERMAN RADIO, BADEN-BADEN (FOR "EGMONT"), ORCHESTER DER WIENER MUSIKGESELLSCHAFT, EDOUARD VAN REEMORTEL, COND. Vox PL 10.780. Beethoven's "Egmont" Overture is so popular that one sometimes forgets it is actually an overture to something. Goethe in his drama specifically calls for music at various junctures. Besides the Overture, this music consists of four interludes between the five acts, two Lieder ("Freudvoll und Leidvoll" and "Der Trommel grerühret," both sung by Clarchen, the heroine), a Larghetto that provides a musical background for her death, a "melodrama" that accompanies a soliloquy by the hero Egmont, and the closing "Symphony of Victory." The performance of this music is mostly quite well handled. Miss Sailer is splendid in her Lieder, but the orchestra has occasional lapses and the brass is badly tuned. The music for "Egmont" occupies considerably more than a side (Vox is expert at economical grooving), and really makes the recording worthwhile. The Symphony in C, though no notes are wrongly played, is performed in rather ordinary fashion, and with occasional lapses in subtlety. J. L.B.

OBOE AND PIANO

Mieczyslaw Kolinski: DAHOMEY SUITE FOR OBOE AND PIANO, BASED ON SEVEN DOCUMENTARY DAHOMEY SONGS. MIECZYSLAW KOLINSKI, PIANO, LOIS WANN, OBOE; WITH DOCUMENTARY RECORDINGS OF DAHOMEY, BOULE, YORUBA, IBO, BULU, BAPENDE, WATUTSI, ZULU, BAMBUTI. Folkways Records, FS 3855. This well-recorded disc is neatly housed in a remarkable cover that has an inside partition separating the record from the necessarily-thick booklet of program notes. These notes represent a scholarly apologia for Kolinski's experiment in presenting tribal music in Western setting. Lois Wann's oboe manages to suggest a great deal more depth and subtlety than the actual chants of the Zulus and Watutsis. If this was Mr. Kolinski's purpose, he has succeeded. E. L. S.

FOR ORCHESTRA

Rozsa: CONCERTO FOR STRING ORCHESTRA, OP. 17; KALEIDOSCOPE, OP. 19A; VARIATIONS ON A HUNGARIAN PEASANT SONG, OP. 4. VIENNA STATE OPERA ORCHESTRA, MIKLOS ROZSA, COND. Westminster XWN 18805. It is impossible to call this composer's music hackeneyed, yet one wonders why, with so little present-day Hungarian music recorded, a third example of the Concerto was selected. Nary a work of Sandor Veress or Pal Kadosa (both turning out important compositions), for example, is to be found in the record catalogues, while Rozsa's music is well represented. The present version offers no new lights not heard in the MGM and Vox releases. The Variations are professionally turned out, acceptably performed, but of little personality. "Kaleidoscope," a set of short pieces, is akin to "hausmusik." A. C.

Bruckner: SYMPHONY NO. 4 IN E FLAT MAJOR ("ROMANTIC"), VIENNA SYMPHONY ORCHESTRA, OTTO KLEMPERER, COND. Vox PL 11.200. Brucknerites cannot complain: this marks the sixth recording of the most joyful of his symphonies. The anti-Brucknerites will still complain about the boundless amount of notes, the long stretches of almost static conditions (movement two), the over-protesting of the cultists. This reviewer recognizes both parties. However, he must emphasize the good performance that is available here. Klemperer adheres to the text. He plays the symphony for the true romantic document it represents, despite its hybrid inculcation of classical patterns. The tonal glow is not to be credited to anyone but the composer. His orchestration is a synonym for Wagner's, but it is applied with personal expression. It is the utter simplicity that finds unerring performance under Klemperer's hands, for he does not substitute subtlety where none is intended. Bruckner's work is that of a devout classicist-romanticist. "Let it remain thus," seems to be Klemperer's credo. It is justified. Only a certain amount of reverberation is to be criticized in the sound. A. C.

PIANO AND CHAMBER MUSIC

Elliott Griffis: LETTERS FROM A MAINE FARM; PLAYA LAGUNA, ARABESQUE. THE COMPOSER AT THE PIANO. THE AZTEC FLUTE, HAROLD LEWIS, FLUTE, AND THE COMPOSER. SUITE FOR TRIO, THE SCHOENFELD TRIO (ALICE SCHOENFELD, VIOLIN, ELEANOR SCHOENFELD, 'CELLO, AND SIEGFRIED SCHULZE, PIANO). Music Library Recordings MLR 7076. Among contemporary American composers, Elliott Griffis is well trained technically, if not an adherent of too daring experimentation. His "Letters" are genre pieces descriptive of various scenes in the country, and one is characteristically titled "Homage to MacDowell." "Playa Laguna" has some impressionist coloring, as has "The Aztec Flute," the latter also suggesting folk style. The Suite for Trio, spiritedly played, is written in various musical forms and with novel instrumental effects; all the scores are melodious and wellbred in tone. The recording is only moderately good. R. K.

SPEAKING VOICE, VIOLIN AND CHORIC ENSEMBLE

Ralph Hollander: THE PSALMS OF DAVID. Two cycles for violin and speech. AGNES MOOREHEAD, SPEAKER. THE COMPOSER AS VIOLINIST AND DIRECTING THE CHORIC ENSEMBLE. Lyric Art Recordings AMRH-003. Hollander, known as a violin solo artist, is also an American composer with some interesting ideas of writing for unusual combinations. In this case,

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he has chosen fifteen Psalms, setting several only in part, which are spoken clearly and effectively by Miss Moorehead. There is a brief prologue for violin, and this instrument weaves pleasingly atmospheric backgrounds to the ancient poems, with the chorus joining in Psalms 134, 42, 128 and 150. The others used in this cycle are Psalms 1, 117, 27, 23, 131, 46, 47. R. K.

STEREO

FOR ORCHESTRA

Debussy: IMAGES FOR ORCHESTRA: GIGUES, IBERIA, RONDES DE PRINTEMPS. BOSTON SYMPHONY ORCHESTRA, CHARLES MUNCH, COND. RCA Victor LSC-2282 (stereo). French music is Munch's special cup of tea. He also knows the proportional differences between these pieces (finely graded polyphony, almost restraint) and the more sonorously festooned "Nocturnes." With the Bostonians' sterling sound, the stereophonic commodity makes a double dividend. Debussy's scoring is made to order for duo-channeled recording. The evenness of all choirs and well balanced highlighting makes this a quality release. A. C.

Strauss: WALTZES: THE BLUE DANUBE; YOU AND YOU; VIENNA LIFE; EMPEROR WALTZ; TALES OF THE VIENNA WOODS; ARTIST'S LIFE. THE HOLLYWOOD BOWL SYMPHONY ORCHESTRA, FELIX SLATKIN, COND. Capitol SP 8421 (stereo). No one denies the beauties of a Strauss waltz, nor can one argue that what one believes in cannot be proved too often. This is a record that will probably sell well, but who can argue with that? Everything is played with taste, and predictory style; the sound is beautiful, the liner copy unusually informative for a set of Strauss waltzes. Between this and the multitudinous other Strauss records you may take your choice. A. C.

VIOLIN AND PIANO

RUGGIERO RICCI VIRTUOSO SHOWPIECES: RUGGIERO RICCI, VIOLIN, ERNEST LUSH, PIANO. London Stereo CS 6039. A common point of view is that the musical bonus (i.e., the encore) should be a positive piece—exuberant and pyrotechnical or staid and chastely classical. However, the repertoire has countless smaller gems difficult to place in the regular program. Ricci here performs a dozen works that nowadays one rarely hears. When was the last time one heard the propulsive "La Ronde des Lutins" of Bazzini? Or the persuasiveness and genuine Hebraicism of Achron's "Hebrew Melody"? Both plus an original Smetana are real values. The fact that only two of the twelve works are transcriptions sets the tone for this release. Magnificent playing and sound to match. A. C.

CONTEMPORARY SCORES

Vernon Duke: STRING QUARTET IN C, THREE CAPRICES FOR PIANO, VARIATION ON AN OLD RUSSIAN CHANT FOR OBOE, STRINGS, SURREALIST SUITE. THE ROTH QUARTET AND CHAMBER PLAYERS; VERNON DUKE, PIANIST; BERT GASSMANN, OBOE. Contemporary Records C6004 and S7204 (stereo). These works are all cut from good modern cloth. They are warm and lyrical, and yet carefully, even intricately, constructed. Nicolas Slonimsky introduces the composer and briefly analyzes the works. The performances are all pleasing, and Duke's self-interpretation at the piano—even though half of it is devoted to a slight musical spoof of Surrealism—is revelatory of his concepts of how the music should go, concepts very nearly matched by Feri Roth, first violinist in the quartet and director of the chamber work. Contemporary Records is to be commended for its attractive and consistent format for the series. J. L. B.

BALLET

Tchaikovsky, THE SLEEPING BEAUTY. PHILHARMONIA ORCHESTRA, GEORGE WELDON, COND. Angel Stereophonic 3579B (35633-4). Two 12" records. For the sheer melodic beauty of its music, Tchaikovsky's ballet is refreshing and invigorating. George Weldon conducts the finely disciplined Philharmonia players in an inspired performance, executed with brilliance of technique, especially in the string and woodwind solo parts. The interpretation differs somewhat from other recordings of the work, and seems slightly deficient in poetic feeling. But this is erring on the safe side, as it could so easily become sentimentalized in view of the lush melody of the score. L. R. T.

OPERAS

Puccini, MADAMA BUTTERFLY. RENATA TEBALDI (CIO-CIO-SAN), CARLO BERGONZI (PINKERTON), FIORENZA COSSOTTO (SUZUKI), ENZO SORDELLO (SHARPLESS), LIDIA NERUZZI (KATE PINKERTON), AND OTHERS, CHORUS AND ORCHESTRA OF ACADEMIA DI SANTA CECILIA, ROME, TULLIO SERAFIN, COND. Complete recording, four records. London OSA 1406 Stereophonic.

Renata Tebaldi's singing in this stereophonic production of "Madama Butterfly" is some of the finest that she has done. The recording, made in July 1958, shows a growth in vocal stature from her excellent recording of "Butterfly" made previously. Fiorenza Cossotto is a fine Suzuki, although that outstanding showpiece, the second act Flower Duet, is sung in a slow tempo that deprives it of the excitement and joyous abandon usually attending this happy number. Carlo Bergonzi is an excellent Pinkerton, and proves completely satisfying in this rather ungrateful role dramatically. Enzo Sordello is acceptable as Sharpless. Lidia Nerozzi as Kate Pinkerton is among the others completing the cast. The orchestra and chorus are excellent, and the sound is superb. L. R. T.

Mozart: LE NOZZE DI FIGARO, THE VIENNA STATE OPERA CHORUS; THE VIENNA PHILHARMONIC ORCHESTRA, ERICH KLEIBER, COND., four 12" disks, London OSA 1402, Stereophonic, Complete Recording. The superior cast of the work presented here includes the following: Figaro, Cesare Siepi; Susanna, Hilde Gueden; Countess, Lisa Della Casa; Count Almaviva, Alfred Poell; Cherubino, Suzanne Danco; Dr. Bartolo, Fernando Corena; Marcellina, Hilda Roessel-Majden; Don Basilio, Murray Dickie; Antonio, Harold Progelhof; Don Curzio, Hugo Meyer-Welfing; Barberina, Anny Felbermayer. The stereophonic recording captures the activity on stage, by suggesting the various episodes as the characters move about in the opera and their voices emerge from one speaker or another. The singing of the entire cast is excellent, and they are recorded at their best by London. This is a welcome addition to any opera collection. L. R. T.

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Members of the AUSTRALIAN YOUTH ORCHESTRA *at a rehearsal.*
(*Story on page* 17)

THE INTERNATIONAL SCENE

PARIS

■ One of the most important novelties of the spring season is Roland Petit's ballet "Cyrano de Bergerac," now drawing crowds to the out-of-the-way Alhambra Theater. Petit has not tried to make a choreographic version of Rostand's play; rather, he has told the story of Cyrano in the form of a ballet. He has retained the principal characters and the basic situations, and has added pantomime to pure dance, often with admirable results, as in the battle scenes and the great dance at the Rotisserie and above all in the Pas de Trois in the balcony scene. Petit, clever choreographer and expressive dancer, portrays an unforgettable Cyrano, and George Reich is a handsome Christian. Only Zizi Jeanmaire, whose talent is unquestioned, fails to be an ideal Roxanne. Tessa Beaumont is another in the cast. The music of Marius Constant, promising young French composer, underlines the dance with rhythm and passes easily from irony to lyricism. The handsome settings are by Basarte and the ravishing costumes by Yves Saint-Laurent, director of Christian Dior. All in all, a great success!

■ Two other splendid events were presented by the Theatre des Nations, continuing its cycle of brilliant performances at the Sarah-Bernhardt. On this occasion it was the Comic Opera of East Berlin with Offenbach's "Tales of Hoffmann," and Benjamin Britten's "Albert Herring." The new German version of "Tales of Hoffmann" is by the famous director Walter Felsenstein, who has replaced the original French recitatives with German dialogue. The orchestration (originally by Guiraud, since Offenbach died before completing his opera) has been revised by K. Fr. Voightmann. Our French critics generally took a dim view of these alterations. But they acknowledged the exceptional qualities of the interpreters—equally adept vocally and histrionically—as well as the chorus, the secondary parts, and the fantastically imaginative and disciplined staging of Vaclav Neumann.

The same is true of "Albert Herring," a farce set to music by Britten, who is not well known here. It employs a web of tasteful orchestral effects commenting on the witty situations on stage and performed by 16 soloists. The spectator finds his eyes enchanted as much as his ear by the superb singing actors, including the children, who are perfectly at ease. The conductor is Walter Knoer and the director Joachim Herz. Hans Nocker as Hoffmann, the soprano Melitta Muszely, the bass Rudolf Asmus, and Erwin Wohlfahrt as Herring were among the best of the interpreters.

The Theatre des Nations also presented the Ballet of the Stockholm Opera with choreography by Rolf de Maré, and the troupe of Pilar Lopez, which gave us one of the finest exhibitions of Spanish dance we have had in recent years. Alberto Portillo and Eduardo Serrano were featured dancers.

■ The Opéra-Comique has revived "Pelléas et Mélisande" with a new staging and new settings and costumes by André Boll. Great artist that he is, Boll has subordinated his work to the music, and thus his staging has become all the more striking. His settings suggest a frame for the action rather than being detailed pictures, and the lighting is particularly artistic. The most successful scenes are the window where Genevieve reads Golaud's letter, the terrace of the chateau with a misty view over the sea, and the grotto. The cast included Pierre Mollet, Jacqueline Brumaire and Michel Roux. Fine singers that they are, they did not completely succeed in the delineation of the characters, though they were warmly applauded, as was the conductor Inghelbrecht, a noted interpreter of Debussy's music.

■ Charles Munch gave us a wonderful concert at the head of the Société des Concerts du Conservatoire, where he presided for so long. On the program were a Mozart Divertimento, the Brahms Second Symphony, Honegger's "Symphonie Deliciae Basiliensis" and Roussel's "Bacchus et Ariane." The audience was delighted with his return.

The violinist Igor Oistrakh, the son of David, and the harpist Marcel Grandjany gave successful recitals. Robert Casadesus and Zino Francescatti will appear in Paris in the near future.

■ The Bordeaux Festival was to have presented the world premiere of Pierre Capdevielle's opera "Les Amants Captifs," but one of the principal singers had to give up his role only three weeks before the opening, forcing a program change under the most difficult conditions. It was decided to substitute Gluck's "Iphigénie en Tauride," a good idea, since Gluck's operas are rarely performed, and this is one of his best. The staging of M. Lalande, director of the Grand-Theatre de Bordeaux, was a big factor in the success of the substitution. Its stark simplicity was particularly suitable to the antiquity of the subject. As to the interpretation, "valiance" is the key word. Fatigued by the numerous rehearsals,

Suzanne Juyol of the Paris Opéra faltered occasionally but redeemed herself with the moving grandeur of her conception of the role of Iphigénie. Libero de Luca as Pylade and Jacques Doucet as Oreste displayed their usual noble style and fine voices. Orchestra, chorus, and ballet performed brilliantly under the baton of Louis Martin.

The next day the Orchestre Lamoureux honored the 30th anniversary of the death of Diaghilev and of its founder, Charles Lamoureux (born in Bordeaux in 1834), with a magnificent concert under the baton of Igor Markevitch, regular conductor of this organization. The program was made up of works which had their first successes with the Ballets Russes: "Prelude à l'Après-midi d'un Faune, "Scheherazade," the Second Suite from "Daphnis et Chloe," a suite from Falla's "Three Cornered Hat." The opening number was the ballet which established the reputation of Sauguet, "La Chatte," and the concert closed with a brilliant performance of Chabrier's "España," which had been created by the Concerts Lamoureux.

Other successes of the festival were a splendid recital by the duo-guitarists Presti and Lagoya, given in the Chateau de la Brede, former residence of Montesquieu, and the performances of the London Festival Ballet with Anton Dolin, Toni Lander, and John Gilpin in "The Witch Boy," "Bal des Cadets," "Concerti," "The Nutcracker," "Romeo and Juliet," and other works.

SUZANNE DERMARQUEZ

BRUSSELS

■ Winners in the 1959 Queen Elisabeth Concours were selected after two severe elimination tests, which left twelve candidates out of the many who competed. In the final competition, the dozen chosen included four Russians, one American, three violinists who though born in other countries studied in the United States, a Bulgarian, a Spaniard, an Australian, and a Japanese.

The jury placed the winners in the following order: 1. Jaime Laredo (born in Bolivia, studied with Ivan Galamian at the Curtis Institute of Music and living in Philadelphia); 2. Albert Markov (Russia); 3. Joseph Silverstein (of Boston, U. S. A., also trained at Curtis); 4. Vladimir Malinine (Russia); 5. Boris Kouniev (Russia, a pupil of Oistrakh); 6. Gueorgi Badev (Bulgaria); 7. Schmuel Ashkenazi (born in Israel, studied at Curtis Institute); 8. Desmond Bradley (Australia); 9. Leon Ara (Spain); 10. Raphael Sobolevsky (Russia); 11. Gerard Kamtarjian (born in Egypt, studied at Curtis Institute); 12, Koji Tojoda (Japan).

■ The director of the Queen Elisabeth Contest this year had commissioned Darius Milhaud to write a Violin Concerto for the final test in its famous Concours. Alas, the venture was not a great success; there is complete unanimity among the critics, the public and the performers on this fact. Perhaps the work was written too quickly or in a bad period; in any case, it was disappointing. The solo part is very difficult, almost impossible to learn in a week (which was the contest requirement); it is mostly written in the very highest register, while the orchestra utilizes low brass chords. One competitor quoted the old saw that "it was not written for the violin but against it." Conceived in three parts, Allegro, Lento, and Allegro, it is highly complex, heavily scored, and except for a bright little theme in the finale gives very few opportunities for the soloist to show off singing qualities or constructive power. One regrets to have to write such a severe dictum on the work of a musician who has given us so many masterpieces.

FRANCIS DE BOURGUIGNON

SYDNEY

■ As for many years now, "Subscription" Concerts are all "sold out," as are Youth Concert series. The last series, requiring at least three performances of each program and consisting of six concerts, are limited to the 15 to 25-year age group. They commence at 5:30 and finish at 7:30 p.m. and are amazingly cheap. Such is the demand for season tickets that numbers of these young people "queue up," complete with thermos and rug, up to 16 hours before the sales begin. The ticket office, incidentally, opens at 3:30 a.m.! The first concert of this season featured Igor Hmelnitsky, Sydney pianist, with the S.S.O. conducted by Malko in the first Australian performance of a Concerto by Sydney composer Malcolm Williamson, now in London.

The ABC do a very good job in the field of "entrepreneurs." Not only do they organize all the foregoing, plus recitals by some 10 to 15 "Celebrities" each season, but each year the Commission conducts State Concerto and Vocal Competitions. The New South Wales state finalists—seven girls and one man—will be heard in public concert this month. They were selected from 51 instrumentalists and 63 singers. Two state winners, a vocalist and an instrumentalist, are selected from each state; these candidates then compete in the Commonwealth Finals, this year in Melbourne with Kurt Woess and the Victorian Symphony Orchestra.

Another successful youth organization is the Australian Youth Orchestra. This is the brain-child of Professor John Bishop of the South Australian Conservatorium. Each year various state music camps culminate in one Commonwealth-wide Music Camp. Here the young people assemble for 10 days, intensive training in the various facets of orchestral playing under some of Australia's best teachers. Then 160-odd students are grouped into four orchestras and they work long hours. From this group some 87 are chosen to present public concerts. Sydney is to hear the Orchestra on tour within the next month. Sir Bernard Heinze, Director of the New South Wales Conservatorium, will conduct and Geoffry Michaels, brilliant 14-year-old violinist from Western Australia, will perform the Mendelssohn Concerto.

■ Australian composer John Antill, of "Corroboree" ballet fame, has been honored in being chosen for the second time to write the background music for Queen Elizabeth's Christmas broadcast. At present Mr. Antill is engaged on a commission from the Newcastle City Council to write a Symphony idiomatic of the great development of Australia's premier industrial city.

The Elizabethan Theatre Trust in association with various Arts Council and Adult Education Boards frequently sends opera companies to the "out-back." "Figaro," "Pagliacci," and "Dalgerie" (an original and most successful Australian opera) have been presented in many country towns. "The Barber" is on a six weeks' tour at present.

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AMSTERDAM

■ The Nederlandsche Opera gave a splendid performance of Wagner's "Lohengrin" under the inspiring baton of Ferdinand Leitner, who never allowed the tempo to slacken and who gave the whole score an astonishing new shape. Starring in this performance were the well-known Dutch soprano Gré Brouwenstijn, who gave a beautiful interpretation of Elsa's role; the Bayreuth tenor Hans Hopf, somewhat lacking in power of action but not in voice as Lohengrin, and Caspar Broecheler as a very dynamic Telramund. Grace Hoffmann, the American mezzo-soprano, turned out to be one of the best Ortruds ever seen on the Dutch stage. Mme. Brouwenstijn also made the role of Madeleine in Giordano's "Andrea Chenier (with Ennio Gerelli conducting) a memorable creation, her singing and acting creating a rare harmony.

Next season will see great changes at the Nederlandsche Opera. Peter Maag from Basle, will take over the baton from Alfred Eichmann. The management will be assumed by a triumvirate consisting of Evert Cornelis, former general manager of the Residentie Orchestra, J. Den Daas, second manager of the Holland Festival, and Frans Vroons, who will deal with the artistic problems.

LENY NOSKE FRIEDLAENDER

LESLIE HODGE, *Australian-American conductor, recently made a tour of Yugoslavia, where he conducted the Radio-Television Orchestra in Belgrade and the Philharmonic Orchestra in Ljubljana. The conductor is seen here with a gold laurel wreath presented to him on the latter occasion. "Concert prices are very reasonable," reports the conductor, "from about $2.00 to 10 cents for standing in the gallery. All events are sold out, mostly by subscription. Their soloists are first rate. I look forward to my return next season and expect that I shall conduct in Greece and elsewhere as well."*

FLORENCE

■ The production of a one-act opera especially written and staged for TV was a new experiment for the musically-interested public of the Italian Television. The choice for this tryout fell on a short musical play, "Le Campane" ("the Bells") by Renzo Rossellini, a composer who has already had two operas produced on leading stages of this country. He is the brother of Roberto Rossellini, film producer.

"Le Campane" presents an excruciating human tragedy, the slow death of six marines trapped in a submarine hopelessly stranded on the bottom of the sea and with no expectancy that its "S O S" signals will be heard. Their heroic Captain is torn between his sense of duty and his love of life. The way in which each of the men faces asphyxiation, struggling with hallowed memories of the past and fear of death, is depicted against a symphonic background of great dramatic power. Rossellini's score follows the paths of Wagner and Richard Strauss more than today's "progressive" ideals.

The realization of this rather complicated screen opera was entrusted to an all-male cast of excellent Italian singers headed by Nicola Rossi-Lemeni in the prominent role of the Captain. Remarkable was the staging by Margherita Wallmann, stage director of many a contemporary opera at La Scala, who succeeded in conveying the full meaning of the submarine prison, as well as its technical details. The experienced Orchestra of the Italian Radio under the direction of Antonio Pedrotti acquitted itself valiantly in a task that was not easy. The dramatic qualities and the musical value of the work aroused great interest in music lovers who ordinarily are rather superior about offerings on the TV screen. It is possible that it will be adapted for production on an important operatic stage.

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MAUD LORTON MYERS, *publisher of the Tulsa World, founder, honorary president and chairman of the board of Tulsa Opera, is pictured rejoicing over the news that her protegee,* BONNIERAY ELSEY, *twenty-year old dramatic soprano, has been awarded a Fulbright scholarship for study in Europe. Miss Elsey is presently studying with* MARJORIE LAWRENCE *and attending classes at Sophie Newcomb College of Tulane University in New Orleans, where she is sponsored by Mrs. Myers.*

THE NATIONAL SCENE

WASHINGTON

■ The Opera Society of Washington ended its third season with Verdi's "Falstaff." Press and public agreed that the production set a new high standard for the organization. The cast, well matched for balance and contrast, was headed by Ralph Herbert, whose Falstaff was a wryly humorous, magnificently human creature. Maria di Gerlando, as Alice, was handsome in looks and voice, and with Cecilia Ward as Meg and Eunice Alberts, a deep-voiced Dame Quickly, made an effective trio of merry wives. Mildred Allen as Nannetta and Charles Anthony as Fenton sang the love music faultlessly. Robert Trehy made a strong Ford, Lee Cass and Enrico di Giuseppe a fine team as Pistol and Bardolph. The only non-American singer was Hugues Cuenod, who lent his inimitable style to the part of Dr. Cajus. Credit for the pace and sparkle of the production went to Paul Callaway, regular conductor and musical director of the Society, and to Nathaniel Merrill who staged the work. Robert O'Hearn's highly mobile and reversible sets were full of enchantment, and James Waring's lighting added glistening life to the stage pictures.

■ At cherry blossom time, the increased musical activity of Washington overflows in locally produced events. Much of this activity centers around the National Symphony Orchestra. This year its five-week season of youth concerts, sponsored by Mrs. Herbert May, was nightly filled to capacity with visiting high school students, many of them hearing a big symphony orchestra for the first time.

The series culminated in the contest for a $2,000 cash prize. Eleven young entrants from all over the country finally bowed to Paul Rosenthal, 17-year-old Connecticut violinist, who played the Brahms Violin Concerto with excitement, *éclat,* and a certain brooding tension.

With public concerts over, Dr. Mitchell turned to his three-year-old project—the Symphony Workshop, for the gifted student composers and conductors of the area; a small, handpicked group of each were enabled to lead the orchestra, or hear their own work played. Then, with a scant week interim, the orchestra prepared to leave on a three-month tour of Latin America.

■ Earlier this spring the Catholic University made a significant contribution to the opera repertory by presenting premieres of four one-act operas. The composers, all members of the C. U. faculty, included Russell Woollen and Emerson Myers. The operas, one at a time, were to be heard and seen on television during Sundays in May.

Local singers contributed much to the success of "The Merry Widow," produced by the Washington Civic Opera Association, conducted and directed by Frederic Fall. Sonia (The Widow), was Elaine Malbin, who was in splendid voice for the two performances and seemed to enjoy her role.

The second concert of the National Gallery's 16th American Music Festival presented two sonatas by Charles Jones and Charles Ives. The pianist was William Masselos, who deserves his growing reputation as an interpreter of contemporary works. Despite his powerful playing, the Jones sonata seemed dry, angular and stretched taut over a stern harmonic framework. The Ives work, composed some years earlier, had its perorations, folktunes and homespun grandeur effectively projected by Masselos before an enthusiastic audience.

At the National Cathedral, Paul Callaway inaugurated a series of "rehearsal sings," in which the public could join (at a modest fee), in an evening of real choral rehearsal training. Singers will be able to read through works by Beethoven, Elgar, Haydn, Honegger, and many others. CONSTANCE MELLEN

PITTSBURGH

■ The Pittsburgh Symphony, under William Steinberg, its director, and associate conductor Karl Kritz, closed its 32nd season with a concert version of Beethoven's "Fidelio." The singers were Margaret Harshaw, Richard Cassily, Joshua Hecht, Lee Cass, Marjorie McClung and the Mendelssohn Choir, of which Russell Wichmann is director.

Notable during the season were the world premieres of Lukas Foss' "Symphony of Chorales," Nikolai Lopatnikoff's "Variazioni Concertanti," Paul Hindemith's "Pittsburgh Symphony, 1958," and David Van Vactor's Symphony No. 2. Guest conductors included Alfred Wallenstein, Eugene Ormandy, Paul Hindemith and Pierre Monteux.

The Symphony is now in its annual fund-raising campaign for $350,000. More than 800 workers are on the job. Under the management of John Edwards, the business affairs of the Orchestra have made notable strides.

The Pittsburgh Opera, Inc., directed by Richard Karp, concluded a notable year giving two performances each of five operas. The final pair featured Metropolitan soprano Roberta Peters in "Lucia." The lovely star reaped a triumphant response from the capacity audiences.

The Pittsburgh Strings, made up of Pittsburgh Symphony players led by Angelo Gatto, gave an inspiring concert featuring works of Handel, Sinigaglia, Dvorak, Eduardo L. Chavarri. First time here was Mendelssohn's little-known Sinfonia IX, written when he was 14.

■ The Pittsburgh Bicentennial, now being observed, has brought forth a rash of dedicatory music events. Among these were nine concerts of the Pittsburgh New Friends of Music presenting the Eger Players, Sidney Harth, violin, Galimir Quartet, Eunice Norton, pianist (in two all-Beethoven programs), Vienna

Octet, Stuttgart Chamber Orchestra, Pasquier Trio and Budapest Quartet.

Meredith Willson led a huge band at Pitt Stadium as a feature of the gigantic High School Festival of bands numbering 5,000 players from Western Pennsylvania. Sixty-two schools from 10 counties took part. Well coordinated were the plans of Stanley H. Levin, Pittsburgh School Supervisor of Instrumental Music, and Dr. F. DeWitt Zuerner, Bicentennial School Music Committee chairman.

A stimulating performance of Handel's "Judas Maccabeus" was given by the Mendelssohn Choir, Russell Wichmann directing, assisted by players of the Pittsburgh Symphony. Soloists were William Warfield, Eugene Conley, Nancy Lee Williams and Suzanne der Derian. . . . A special free Bicentennial event brought the Royal Canadian Band directed by Capt. Joseph Purcell. Honoring the occasion was a military march, "Pittsburgh," composed by Sgt. C. W. Keast. . . . Ruth Page's Chicago Ballet offered "Camille" and "The Merry Widow." What was wanting in choreography was compensated for by the artistry of Marjorie Tallchief and George Skibine. . . . Dr. Leo Sowerby conducted a concert of his works at Sixth United Presbyterian Church, assisted by organist John Lively and the choir. Performed were the "Magnificat," "Nunc Dimittis," and the "Pageant" for organ. . . . The well-favored Antient Concerts group, led by Homer Wickline, performed a concert version of a 17th century masque, "Cupid and Death," by James Shirley with Matthew Locke's and Christopher Gibbons' music. . . . Pittsburgh concertmaster Samuel Thaviu and pianist Harry Franklin of Carnegie Institute of Technology Music Department gave all of Beethoven's violin-piano sonatas in a series of free concerts as their contribution to the Bicentennial observance.

RALPH LEWANDO

WALTER HENDL *with his daughter* SUSAN, *at their residence at Chautauqua, N. Y., where Mr. Hendl is conducting the Chautauqua Symphony Orchestra for the seventh consecutive season. In addition to this post, the versatile batonist currently fills two other important musical positions as Associate Conductor of the Chicago Symphony Orchestra and Artistic Director of the Ravinia (Ill.) Music Festival—the first person to hold such a position there. Mr. Hendl will be on the podium for the second week of Chicago Symphony Concerts at Ravinia and for the final concert of the Festival.*

CHICAGO

■ During the latter part of August and early September, Chicago will play host to the Third Pan American Games. Abiding by a mandate in the constitution of the Games, Mayor Richard J. Daley has created the Festival of the Americas. Participating in this series will be Canada, the United States, all the countries of South and Latin America and the Caribbean Islands. The festival will be held immediately before the Pan American Games here. Further details of the programs, which aim to embody "the cultural heritage of the Western Hemisphere," will be published in the August issue of MUSICAL COURIER.

■ The Chicago Symphony Orchestra has added to its impressive 1959-60 agenda a 26 weeks' Series, "Great Music from Chicago," to be heard over WGN-TV, Sunday evenings, Oct. 18 to April 10. Conductors engaged are Fritz Reiner, who will open the series, Walter Hendl, Sir Thomas Beecham, Sir John Barbirolli, Igor Markevitch, Hans Rosbaud, Alfred Wallenstein and Andre Kostelanetz.

The opening of the Chicago Symphony Orchestra's 69th season on Oct. 15 will find Sidney Harth and Frank Miller in their new positions as concertmaster and principal 'cellist, respectively; and John Weicher as principal of the second violins, replacing Francis Akos. Mr. Akos will move to the first violin section as assistant concertmaster, sharing the title with Victor Aitay, who has held this post since 1954.

Mr. Weicher, concertmaster of the Chicago Symphony since 1937, was honored recently by the trustees of the Orchestral Association at a luncheon, when he was presented with a gift of silver, the inscription on which reads: "John Weicher, Concertmaster of the Chicago Symphony Orchestra, in grateful appreciation of his musicianship, leadership, and his many years of loyal and devoted service. (Signed) The Trustees." Except for a season as concertmaster of the Seattle Symphony Orchestra, he was first violinist, assistant concertmaster and finally concertmaster with the Chicago Symphony, since first joining it in 1923. He had previously been a member of the first Chicago Civic Orchestra and is now conductor of that training group.

Among nine recipients of honorary degrees from Northwestern University at the University's 101st commencement, June 15, were Fritz Reiner, Doctor of Fine Arts, given with the citation—"With his refusal to be satisfied with anything short of the highest attainment, he has brought Chicago again to a commanding position in the musical life of the nation"; and Marian Anderson, Doctor of Fine Arts, who was cited as follows: "As our emissary of goodwill to the Far East and as alternate delegate to the UN assembly, she has represented our culture at its best."

■ Three Chicago area orchestras, the Chicago Business Men's Orchestra, the North Side Symphony and the Community Symphony Orchestra, conducted by Herbert Zipper, Milton Preves and Leon Stein, respectively, presented their final concerts of the season in late May. Special features of the concerts were a concert version of Smetana's "The

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Bartered Bride" (English translation by Dr. Zipper) starring outstanding talents, Prudencija Bickus, Michael Bondon and Rolf Bjoerling; the solo appearance under the baton of Milton Preves, of Eddie Gordon, one of Chicago's most brilliant pianists who had conspicuous success in his sturdy, extremely musical performance of Brahms' First Piano Concerto; and Francois D'Albert's musicianly, perceptive playing of Leon Stein's Concerto for Violin in A Major.

■ On Friday, May 22, at Fullerton Hall, Bertha Ott presented Wanda Paul, Chicago pianist and member of Northwestern University's artist faculty, in a recital of piano music by Chopin. Miss Paul's program, ranging from the Polonaise in F sharp minor, op. 44, through the etudes of Opus 25, the Nocturne in D flat major, the Tarentelle, op. 43, and three mazurkas, to conclude with the F minor Ballade, was well calculated to display the pianist's exceptional technical equipment. In interpretation the Nocturne, the mazurkas and the Ballade were most effective, while the familiar and well-loved Etude No. 3 from opus 10, offered as a first encore, was played with finely sustained lyric line and great tonal beauty.

DOSHA DEVRIES

Scene from Benjamin Britten's "The Rape of Lucretia" as presented by the Academy of Vocal Arts, Philadelphia. Pictured are ROY WILDE *as Tarquinius,* NATALIE MOECKEL *as Lucretia, center, and* BASEL LANDIA *as the Female Chorus. Two performances of the opera were given at Faraway Farm, Haverford, Penna., on June 8 and 11 with* VERNON HAMMOND *as conductor and* BENNO D. FRANK *as stage director.*

PHILADELPHIA

■ Philadelphians, although increasingly hospitable to new music, are conservative when it comes to picking request programs. The Philadelphia Orchestra's annual finale, chosen by vote of the concertgoers, included the Brahms First Symphony, Bach's Toccata and Fugue in D minor, Strauss's "Till Eulenspiegel" and the Prelude and Love-Death from "Tristan and Isolde." In recent years the "Rosenkavalier" Waltzes have been a fixture, along with a symphony of Tchaikovsky, Beethoven or Franck.

Three of the final five programs of the season, all conducted by Eugene Ormandy, presented local or world premieres. The finale, as mentioned above, was the request bill; the next-to-last was Berlioz's "Damnation of Faust," given by the Orchestra for the first time, with the Temple University Choirs (Robert E. Page, director), Janice Harsanyi, David Poleri and Martial Singher. The orchestra played superbly, the choir was well trained, and the soloists—especially Singher—were excellent. Yet the whole did not equal the sum of its parts.

In another concert we heard works already reviewed in this publication after their New York performances by the orchestra — Karl A. Hartmann's Symphony No. 6, in its American premiere, sounding at times like a huge and complex concerto for percussion and orchestra, and Reger's Piano Concerto in F minor, played by Rudolf Serkin, who one suspects got more out of the composition than was really in it.

■ The preceding program also offered two works new here—the premiere of John Vincent's "Symphonic Poem after Descartes" and the local bow of Frank Martin's Concerto for seven winds, tympani, percussion and strings. The mathematical basis of the Vincent work is more sensed than apparent. Although it is mildly dissonant, it gives the impression of romanticism. The first movement ("Cogito, ergo sum") is forceful, rhapsodic, sometimes canonic; the passacaglia comprising the second movement builds to a powerful concluding statement. Martin's Concerto, also mildly dissonant, ably uses the solo instruments singly and together.

The sixth world premiere within a decade of a work by Richard Yardumian, suburban Philadelphia composer, was a reverent, well-scored Chorale Prelude on the Plainsong, "Veni, Sancte Spiritus." Rachmaninoff's Second Symphony featured this program. The following week Erica Morini scintillated in the Tchaikovsky Violin Concerto on a Russian program. . . . Another new work worth mentioning was Constant Vauclain's Concertino for Piano and Strings, commissioned by the Cheltenham Art Center. Herbert Fiss conducted, with George Reeves as soloist. Vauclain uses vigorous themes with consummate craftsmanship.

■ The annual "project" of the Musical Fund Society of Philadelphia, America's oldest musical organization (founded 1820), was the presentation of all six Bach Piano Concertos on two programs, for the first time in America. Agi Jambor was soloist and Nicholas Harsanyi conducted 20 string players of the Philadelphia Orchestra in the Academy of Music. The two concerts were outstanding events.

Lee Luvisi, who gave a recital to aid the Settlement Music School scholarship fund, is only 21, but has the qualities it takes to be an outstanding concert artist. He played Chopin's Sonata No. 2 in the grand manner, arrangement of Ravel's "La Valse" with striking technique, and the Brahms Opus 76 with rhythmic and dynamic control. All these and shorter works were marked by a maturity of artistic insight.

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SAN FRANCISCO

■ The formation of the Blackfriars of the West and its musical affiliate, the Collegium Musicum, indicated that public music-making would be forthcoming. The inaugural concert, given recently in Nourse Auditorium, marked the return to the podium of its energetic, talented conductor, Dr. Giovanni Camajani. Instrumental and vocal music not usually heard hereabouts—symphonies for string orchestra by Gian Francesco Malipiero and Carlos Chavez, and the first local performance of Monteverdi's "Il Combattimento di Tancredi e Clorinda"—made this an event of exceptional interest. Musicians from the San Francisco Symphony Orchestra and local vocalists, with soprano Annabel Ronson of the Vienna Opera Company, were heard in excellent performances.

The third program given by the Composers' Forum this spring had for its feature the first local performance of Schoenberg's "Pierrot Lunaire," preceded by more recent works by Cuban-born Aurelio de la Vega (a String Quartet) and Robert Morgan (a Quintet for flute and strings). The latter two scores, while of some interest, did not compare with other new works the Forum has presented in past seasons. Chief interest, accordingly, centered on the performance of Schoenberg's masterpiece. Lenoir Hosack performed the taxing part of the "sprechstimme," and the eight instruments were taken by five players, Walter Subke, flute and piccolo, Morton Subotnick, clarinet and bass clarinet, Felix Khuner, violin and viola, Bonnie Hampton, 'cello and David del Tredici, piano, Piero Bellugi conducting. The effect was impressive, but would have been more so had Miss Hosack been able to articulate more clearly.

■ The four-concert Festival of Contemporary Music by the music department of Mills College in Oakland opened on April 7 with a concert by the Juilliard String Quartet, and continued with an evening of chamber music and chamber opera on April 10 and 11, featuring Milhaud's setting of Adam de la Halle's 13th-century play with music, "Robin and Marion." Another evening of chamber music on April 14 had works by Stravinsky, Satie, Leon Kirchner and Bartok, and the final concert, on April 17, found composer Milhaud directing members of the San Francisco Symphony and various local artists in chamber and concerted works by Mozart, Stravinsky, Webern, Schoenberg, Poulenc and himself. Milhaud's version of "Robin and Marion" was delightfully staged by Mme. Madeleine Millhaud, and the one-act Hindemith opera, "There and Back" made an apt counterfoil. Of the other evenings, the most successful was the one in which Bernhard Abramowitsch and Naomi Sparrow, pianists, Peggy Cunningham, timpani, and Margaret Nielsen, percussion, gave a rousing performance of Bartok's Sonata for Two Pianos and Percussion.

■ The San Francisco Symphony Orchestra continued to present well-balanced programs containing interesting works of all periods. On April 15-17, interest centered in the Concertino for Seven Solo Instruments and Orchestra by Edmund Haines, commissioned by the Oklahoma City Symphony Orchestra. A slight, four-movement piece adhering to no particular trend, it proved to be an ingratiating piece and was well played. On the following week's program the novelty was Vaughan Williams' Eighth Symphony, which received its first local hearing—but to no avail, judging by the lack of interest it appeared to evoke. For the week of April 29-May 1, when Dame Myra Hess made the second of two appearances this season as guest artist, a new work, Gilbert Trythall's First Symphony, made a distinctly favorable impression.

San Francisco State College's opera department has an enviable record of production. Two years ago it presented the first West Coast mounting of Bartok's opera "Duke Bluebeard's Castle," remarkable from every point of view. This year came its production of Prokofieff's opera "The Duenna," and again we found a high level of musical and dramatic performance, with staging, lighting, and costuming of nearly professional standards. Professor Rue Knapp, who was musical director, and Earl Bernard Murray, assistant conductor of the San Francisco Symphony, who conducted, deserve much credit for developing student activity capable of reaching such high standards.

Berkeley's Junior Bach Festival, now in its sixth year, is a unique activity in this country's musical life. Nowhere else can one find the younger generation spending a whole year to prepare for a four-concert series devoted entirely to the music of Bach and covering every category of his output, with performances limited to those between the ages of seven and 17 and almost reaching professional standards. This year's festival, held on April 13, 17, 18 and 19, saw the talented youngsters, chosen by audition from over 100 contestants, take on such challenging assignments as the concerti for two and three keyboard instruments (the C major concerto for two claviers was performed by two 11-year-old girl pianists, the one for three claviers by two girls and a boy of high school age).

■ Other concerts of note were those given by the San Francisco String Ensemble under the direction of Zaven Melikian in the Veterans' Auditorium (April 27) and that of an orchestral ensemble of local musicians under the direction of Werner Torkanowsky, brilliant young protégé of Pierre Monteux (Palace of the Legion of Honor, April 28). Mr. Melikian's organization is one with considerable promise, particularly in the performance of baroque string works.

As for Mr. Torkanowsky, he is a young conductor with a brilliant future before him, if the program he presented here is any sample of his gifts. We were more impressed by what he did with Pergolesi's G minor Concertino and the Mozart B-flat Symphony (K. 319) than with the pyrotechnics of the music by Milhaud, Robert Prince and Ibert which made up the second half.

JOSEPH BISKIND

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A concert of works by LESLIE KONDOROSSY, *was given on May 18 in Cleveland at Severance Chamber Music Hall. Left to right,* JOSE RAMBALDI, *pianist;* ELIZABETH DAVIS, *accompanist;* MR. KONDOROSSY; MARJORIE BARRETT, *mezzo-soprano, and* ANDREW V. SCHILL, *cellist.*

CLEVELAND

■ Metropolitan Opera week in its 34th consecutive season in this city again scored a financial and artistic success. The management proudly announces that—as in all preceding years—guarantors were free of any obligations. Upward of 50,000 fans cheered the nine operas and covered its enormous expenses. Although the repertoire consisted of the tried and true, there were several new and highly acceptable voices, their initial appearance here, winning considerable success. Barry Morell, replacing Richard Tucker in "Tosca" most creditably, also was heard as Rodolfo in "Bohème" and Pinkerton in "Butterfly" for the first time here. He was singled out for special acclaim for his fine work. Another newcomer was Eugenio Fernandi as the Duke in "Rigoletto"; he too used his ringing tenor to best advantage. Then, there were the well-known favorites, Rise Stevens (Carmen), Eleanor Steber (Tosca) and Roberta Peters (Gilda); the gifted-newcomer Helen Curtis-Verna as Mimi; our own Thelma Votipka in her many supporting parts of seasoned artistry; Heidi Krall, lovely and clear-voiced as Micaela; the marvelous Giorgio Tozzo in several roles; Leonard Warren, fascinatingly sinister as Scarpia and revengeful as Tonio; Lucine Amara as Nedda; and Frank Guarrera, really singing as Escamillo! The second act of "Fledermaus" was sumptuously staged and the entire operetta highly entertaining and exceedingly well presented by Brenda Lewis, Theodor Uppman, Roberta Peters, Cesare Valletti, Blanche Thebohm and the entire capable cast. Jerome Hines assumed the title role of "Don Giovanni" here for the first time in its new splendid garb; however, the vast Public Auditorium seating 8000 is anything but a suitable place for Mozart opera. Many times has Licia Albanese appeared here as Butterfly, but never has she attained the superb heights she scaled with this performance, vocally and histrionically. Mildred Miller, too, has made Suzuki's role her own. The settings for "Tosca," "Carmen," "Pagliacci," "Fledermaus" and "Butterfly" were intriguing. Conductors Erich Leinsdorf and Fausto Cleva made their experienced hand felt in all of their offerings. Plans are already under way for next season.

■ The penultimate symphony concerts of the year offered an all-Tchaikovsky program with Nathan Milstein in a dramatic performance of the Violin Concerto. George Szell at the helm with the "Romeo and Juliet" Overture Fantasie and the dramatic Fourth Symphony completed an exciting program. Leonard Rose, former first 'cellist here, returned to give a stirring performance of the Dvorak 'Cello Concerto; audience and orchestra provided an ovation for this superb achievement. Mr. Szell again programmed the ingratiating "Mosaics" by Howard Hanson and concluded his offerings with the sunny "Italian" Symphony by Mendelssohn.

■ The last Symphony Concerts of the season provided the most exciting event for many concertgoers. For the first time we were privileged to hear the "Requiem Mass" by Berlioz assisted by the superb Orchestra Chorus, expertly trained by Robert Shaw, our associate conductor. An enlarged brass choir, stationed at four angles, underscored the impressive climactic sections. The tenor soloist, Leopold Simoneau, sang the short passages allotted to the voice with an exquisite sense of flexibility, in silver-hued tones. The master hand of Szell welded all this diverse material into a fascinating canvas of sound and the result was the recreation of a great work of genius in all its overpowering grandeur. An extra third performance was sold out.

■ During a recent spring week another contemporary music event took place at Severance Chamber Music Hall when Leslie Kondorossy, Hungarian-born composer, was assisted by Marjorie Barrett, mezzo-soprano, accompanied by Elizabeth Davis, Jose Rambaldi, pianist, and Andrew V. Schill, 'cellist, in the presentation of a list of his songs, piano compositions and 'cello works. The easy melodic flow of these compositions was unmistakably Hungarian in character; at times the Bartok influence made itself felt. But at all times the feeling of spontaneity of expression was evident. The reception by the audience was cordial. Mr. Kondorossy's numerous one-act operas have had several successful performances in past seasons.

ROSE WIDDER

BOSTON

■ There is no dearth of good music in Boston's variable and unpredictable Springtime. Not only does the Pops hold forth nightly at Symphony Hall but this year marked the full musical flowering of the Boston Arts Festival, which observed the opening of its eighth year with two well-presented and excellently performed short operas on the Festival Stage in the Public Gardens, June 5. The rather grisly libretto of Lee Hoiby's "The Scarf," with its eerie atmosphere ending in a murder, scarcely suited the fresh, open-air New England scene with the stars twinkling serenely overhead. But the music showed craftsmanship and power and Lee Venora turned in a stunning performance with the expert John McCollum and the personable Marl Elyn doing a fine job in the other two roles.

All three singers showed their versatility in equally good portrayals for Douglas Moore's "The Devil and Daniel Webster," which suited the locale particularly with Mr. McCollum doing a devilishly evil job with "Mr. Scratch, a Lawyer from Boston." The juicy role of Webster was taken by Walter Cassel, who made the most of his histrionic opportunities. The smaller parts also were well done with an excellent chorus and the judicious conducting of Samuel Krachmalnick to add the last touches.

Other musical Festival events included a children's concert by the Boston Little Orchestra, Russell Stanger, conductor. But here the weather took a hand to move the concert indoors to Symphony Hall, where Stanger dispensed Mozart, Haydn, Britten, Mendelssohn, Sanders, Prokofieff and Honegger to his young and enthusiastic listeners. If anything, the weather was worse that same Sunday evening for a concert by the Boston Symphony Orchestra but the management decided to go through with it, particularly since Carlos Chavez had flown here from Mexico to conduct his own arrangement of Buxtehude's Chaconne, his "India Sinfonia" and "H. P." Ballet. Aaron Copland shared the program, conducting his "Outdoor Overture," "Statements," and the Suite from "The Tender Land." Boston's art-loving Mayor Hynes was presented with the Festival Medal.

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SAN ANTONIO

■ The San Antonio Symphony Society launched its 15th Opera Festival with a rewarding performance of Wagner's "Tannhäuser." Victor Alessandro, musical director of the San Antonio Symphony and the guiding spirit of its growing Opera, evidently concluded that large cuts in the score would best hold the interest of an audience unaccustomed to Wagnerian proportions. While regretting the music eliminated, and considering all the problems involved, one cannot but agree with the conductor's decision. The rapt attention of nearly 5,000 persons, many of them hearing this work for the first time, seems to prove the point.

■ Sebastian Feiersinger, Austrian tenor, was a commanding figure in the title role, endowed with a flexible voice of considerable volume. Frances Yeend assumed the important role of Elisabeth for the first time in her career. Her interpretation was noteworthy in the delicate texture of her shimmering high range and especially moving in the second act plea for her beloved in distress. Walter Cassel appeared as Wolfram, also for the first time. He gave that grateful part the flowing line and the benign dignity it contains in rich measure. Blanche Thebom as Venus was not at her best in a part with a high tessitura and in which her intonation sometimes showed unsteadiness.

Mr. Alessandro also conducted a vibrant performance of "Traviata." The cast presented Licia Albanese's moving Violetta, Giuseppe Campora's vocally distinguished Alfredo and Igor Gorin's outstanding Germont, whose artistry and sustained bel canto impressed the audience deeply.

■ The opera festival had a rousing climax in a production of Mussorgsky's "Boris Godunov" which left a huge audience absorbed by its impact. In George London's characterization of Boris, a noble voice and a smouldering dramatic force roused the audience to give the superb artist a standing ovation. Brian Sullivan, with his ringing tenor as Dimitri; Frances Bible, a glamorous Marina with a mezzo-soprano of lovely texture; Nicola Moscona's rich bass as an impressive Pimen, all contributed to a splendid performance, in which only the role of Varlaam in the hands of Valfrido Patacchi seemed ineffective. Mr. Alessandro, as conductor, unfolded the somber fabric of the score with flaming intensity and searching poetic insight. The large chorus, trained by B. R. Henson and I. R. Bowles, was in fine form throughout. Peter Wolf designed b e a u t i f u l l y evocative new scenery.

A performance of "Madama Butterfly," with Dorothy Kirsten's rightly beloved interpretation in the title role, Sullivan in very good voice as Pinkerton and Frank Valentino as a dignified consul, brought the festival to a successful end.

"Butterfly" and "Traviata" were given in Italian, "Tannhäuser" in German and "Boris" in a skillful English translation by John Gutman, especially printed as a booklet for the Symphony Society of San Antonio. This city is lucky to have its own opera of such excellent standards.

SERGE SAXE

FORT WORTH

■ The season's two last concerts of the Fort Worth Symphony, now in its second season, seem to warrant the hope that this young orchestra, under the musical leadership of Robert Hull, is coming into its own. After a promising start there was a series of indifferent performances and casually chosen soloists. Recently, however, the situation has improved.

A concert with Paul Badura-Skoda, Viennese pianist, as soloist, and another one with Ralph Guenther, flutist, as the fine interpreter of Charles Griffes' charming "Poem" showed well-built programs and a more sustained artistic level. "Nuages" and "Fetes" by Debussy were done with remarkable tonal lucidity, with purity in the taxing brass passages and a lovely sheen in the string section. All this shows growing homogeneity of the orchestra and flexibility in the conductor. The most promising example of that orchestra's potential accomplishments was a striking performance of Sibelius' Second Symphony.

■ The season's last production of the Fort Worth Opera Association was Bizet's "Carmen." It was a huge success, musically, stagewise and with the public. Claramae Turner was seductive and tragic as the title role demands, and in full command of her powerful and expressive mezzo-soprano. Richard Cassily was a genuinely tragic Don Jose; his tenor is strong and handled with skill and musicality. Not so much can be said about William Pickett's Escamillo, whose sonorous middle range is appealing, but whose acting as the torero was lacking in reckless abandon. Frances Wyatt as Micaela revealed a lovely lyric soprano and impeccable phrasing, which holds great promise. Ruth Kruger acquitted herself admirably in the role of Frasquita. The able stage director was Glyn Ross. Rudolf Kruger conducted brilliantly, with incisiveness and captured the Gallic spirit of the work.

An interesting recital of contemporary Latin-American works was given in the concert hall of Texas Wesleyan College by Charles Heiden, violinist, and George Anson, pianist, both of the faculty. They showed authoritative command of their instruments and searching musicianship in works by Carlos Chavez, Manuel Ponce, Villa-Lobos and Guarnieri.

■ The Texas Boys' Choir gave a superb account of itself in a performance of Haydn's "Lord Nelson" Mass, a work of large proportions. Founded and trained by its permanent leader, George Bragg, this choir has been invited to participate in the international choral contest at Llangollen, Wales, this summer. Their splendid interpretation—all of the boys sang their parts from memory—of a work of such difficulties establishes high hopes for their ultimate success in Wales. They were directed by J. Spencer Cornwall, conductor emeritus of the Salt Lake City Tabernacle Choir, at present guest conductor-in-residence for several months. Mr. Cornwall and Mr. Bragg deserve equal credit for the choir's wonderful accomplishment. Among the soloists, the soprano Ruth Kruger showed a beautiful voice, ideally fitted for oratorio. Istvan Szelenyi played the taxing piano part with ease and a sense of style. SERGE SAXE

DETROIT

■ The Metropolitan Opera's May 21-23 engagement marked the company's return to this city after an absence of 49 years. Contractual obligations with Cleveland had previously made a Detroit season prohibitive, but by making certain concessions to the Cleveland powers-that-be, the Met now has Detroit. Judging from impressive box-office receipts, this city will undoubtedly have the Met for several seasons to come.

Tentative plans for next season call for an extended engagement with programs of wider interest.

■ The opener was "Carmen," heroically held together by the dynamic properties of Rise Stevens. Considering the dramatic qualities of Richard Tucker's Don José, the vocal mildness of Mario Sereni's Escamillo, the miscasting of Heidi Krall as Micaela and the general torpor of conductor Jean Morel's reading, this was a major accomplishment.

The inseparables, "Cavalleria" and "Pagliacci," again spun out their torrid tales of lust and vengeance for the Friday night audience. Zinka Milanov was the Santuzza. Her over-dramatic portrayal of a character not easily lending itself to credibility in any hands was not aided by a sub-par vocal performance. The Intermezzo, beautifully conducted by Kurt Adler, was never more welcome. "Pagliacci" fared better. Leonard Warren was a superb Tonio. Carlo Bergonzi and Lucine Amara ably filled the other principal roles.

■ The joy of the entire engagement was the company's new "Butterfly"—one of the most stunning productions ever seen on an operatic stage. Licia Albanese triumphed in the title role. Her voice, in fine form, has retained the fresh, youthful quality which conveys the naive adolescence of Cio-Cio-San with rare sensitivity and conviction. Eugenio Fernandi was the usual blustering Pinkerton; Margaret Roggero, a fine Suzuki, and Clifford Harvuot a mild-spoken but convincing Sharpless. Erich Leinsdorf is a master of the score—in this case, a prime element of a near-perfect production.

The engagement closed with the venerable "La Boheme." Barry Morell, of the school of tenors which obviously considers acting a chore not to be taken too seriously, appeared as Rodolfo, Mary Curtis-Verna as Mimi and Jean Fenn as Musetta. The orchestra was conducted by Fausto Cleva and the production was by Joseph L. Mankiewicz.

ERNEST J. GILBERT

HOUSTON

■ Having completed its fourth successful season under the direction of Leopold Stokowski, the Houston Symphony Orchestra now looks forward to the fifth under its distinguished conductor. It is presenting a new plan of a "bonus" concert with Richard Tucker as soloist. Thirty concerts, in 15 pairs, were given as the subscription series during the past season, with subscribers having the privilege of selecting any 12—or all 15—on their season tickets.

The Mass in B Minor by Bach, with the Houston Chorale and five soloists closed the season. Sopranos Ruth Schmoll and Lois Townsend, alto Gloria Brydon, tenor James Wainner and basso Normal Treigle took the solo parts effectively.

Stokowski conducted 16 of the 30 concerts. Guest conductors were Sir Thomas Beecham, Sir Malcolm Sargent, Walter Susskind and Andre Kostelanetz. All of these are well and favorably known in Houston through previous appearances with the orchestra. Assisting artists were pianists Glenn Gould, Grant Johannesen and Francesca Bernasconi; violinists Isaac Stern and Beri Senofsky; soprano Teresa Stratas; and the 100-voice Houston Chorale, which appeared three times this season.

■ High points of the season were the teen-aged Francesca Bernasconi's performance of the Menotti Piano Concerto, and the appearance of the singer Teresa Stratas, who since her trip to Houston has won a contract with the Metropolitan Opera. The former displayed a maturity of musicianship surprising for her years.

In addition to the subscription series, four "special" concerts were presented, with Van Cliburn, Kostelanetz, and the premiere performance of the Houston Foundation for Ballet. Mr. Rachlin also conducted the 19 student concerts (aggregate audience, 57,000). The orchestra played for eight performances by the Houston Grand Opera Association. Mr. Stokowski this season organized Houston's new Contemporary Music Society and conducted his first concert on April 3. ALICE BRUCE CURRLIN

SPRING LAKE

■ Frances Perry Cowen presented a group of her voice and piano students from The Inlet Studio, Brielle, N. J., in a third musicale of the season at the Community House in Spring Lake. A feature of the program was the presentation of "Joco and the Hurdy-Gurdy Man," a musical skit by Madeleine Mooney arranged by Miss Cowen.

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DR. ARTHUR WOLF, (left) *dean of the Los Angeles Conservatory of Music and Arts congratulates* J. ARTHUR LEWIS, *Los Angeles Music Coordinator. Mr. Lewis was awarded the honorary Doctor of Humanities degree at the Conservatory's* 76th *annual commencement exercises held in the Pilgrimage Theater.*

Sigma Alpha Iota Plans 29th Convention on Coast

The 29th triennial convention of Sigma Alpha Iota will be held in San Francisco, Aug. 6 through 10, with headquarters at the Mark Hopkins Hotel. Features of the five days' meetings will include a Sigma Alpha Iota Foundation Benefit Concert by Frances Bible, mezzo-soprano, on Saturday evening, Aug. 8, at the Masonic Auditorium. Miss Bible, featured member of the New York City and San Francisco Operas, is an honorary member of Sigma Alpha Iota. Mr. John B. Davison, Des Moines, is chairman of the Foundation board.

This year's Convention Vesper Musicale will be held at the Memorial Church of Stanford University on Sunday, Aug. 9. Soprano Marjorie McClung, of New York, and Kathleen Bond Dow, organist of Altadena, Calif., are featured artists for the program arranged under the direction of Mrs. Walter Hutton, National Editor, of Des Moines.

Twelve college chapter choral groups invited to appear on the convention programs include those from Western Michigan University, Wittenberg College, Indiana State College, Carthage College, University of Arizona, San Diego State College, Occidental College, Drake University, Oklahoma Baptist University, University of Tulsa, North Texas State College, and University of Miami (Florida). Each will give individual programs during the sessions and will together form the massed chorus led by Elaine Brown, honorary member, at the concluding banquet. At this time the winning works in the fraternity's American Music Awards Competition will be performed, as well as a Woodwind Quintet by Quincy Porter (who with Alan Hovhaness and Normand Lockwood, was a judge for the contest), and other American works. At a "Dinner of Honors" on Sunday evening, contralto Eula Beal is the featured soloist, and the Immaculate Heart Trio will be heard in Ross Lee Finney's Piano Trio, from the SAI Modern Music Series.

Other artists to be heard in musicales are Sally Spender, clarinet; Marie English, soprano; Phyllis Bleck, trumpet; Delores Lease, 'cello; a harp trio directed by Helen Rogers Craig, and a double string quintet.

Workshops in various phases of fraternity activity and musical careers will include conducting, musicology, church music, music education, composers, performance and music therapy. Mrs. James G. Kirk, National President, of Oklahoma City, will preside. The Inter-Chapter Council of Southern California will be hostess at a reception on the first evening, Aug. 6. Official delegates will be sent by 159 college and alumnae chapters. Province and national officers, chairmen, other members and guests are expected to provide the largest attendance in the fraternity's history.

Kimball New Director of American Academy in Rome

■ Richard A. Kimball, architect, has been appointed director of the American Academy in Rome, it was announced by Michael Rapuano, president. Mr. Kimball will assume his directorship Jan. 1, 1960, upon the resignation of Laurance P. Roberts, who has headed the academy for the past twelve years.

Mr. Kimball is vice president of the Yale University Council in which he is chairman of the committee on music. He is an associate of the National Academy of Design, a director of the Edward MacDowell Association, and a member of the American Institute of Architects.

Chicago Conservatory Graduation Concert

The Chicago Conservatory presented soloists and members of the Chicago Symphony Orchestra, George Lawner, conductor, in its 102nd annual Commencement Concert on June 14 in Orchestra Hall. The soloists, chosen through competition, were from the studios of Bernice Peck (Rosemarie Wilczewski and George Wertke), Sonia Sharnova (Iddrise Williams), Edwin Kemp (Ernestine Clay Smith), Ludwig Becker (George Baziotopoulos), Nene Baalstad (Vernon Dumke), Bertha Scaffi (Phyllis Dreazen), and Evelyn Freedman Munves (Charlotte Carl).

American Conservatory Commencement Program

The American Conservatory of Music, Chicago, in its 73rd commencement exercises and concert in Orchestra Hall on June 18, presented student winners chosen in a contest for soloists with the American Conservatory Symphony, conducted by Russell Harvey. The soloists included pianists David Burk and Burton Scalin, students of Rudolph Reuter, and Betty Jeanne Leskela, student of Aletta Tenold; baritone Jack Taylor, pupil of B. Fred Wise; soprano Dolores White and basso Lynwood Jones, both the latter students of Robert Speaker; violinist Myrna Lewis, pupil of Scott Willits and organist Charles Kendrick, pupil of Edward Eigenshank.

Recent engagements of American Conservatory students are those of Elizabeth Swanson, coloratura soprano, from the Frances Grund Studio, one of 15 young singers chosen in auditions to join the Santa Fe Opera this summer; Corinne Bondi, soprano, student of B. Fred Wise, engaged for the cast of Puccini's "Sister Angelica" presented by the Chicago Park District Opera Guild on May 3; and Elaine Dall, mezzo-soprano from the studio of Frances Ernest, who sang Maddalena in "Rigoletto" given by the American Opera Company at 11th St. Theatre on May 2, with Charles Moore conducting.

Burgin For Boston University

■ Richard Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra, has been appointed to the faculty of **Boston University.** As professor of violin and conducting in the division of music, School of Fine and Applied Arts of the University, he will conduct special concerts of the University Chamber Orchestra and will teach violin and advanced conducting to specially qualified students. He will also lecture on performance problems for advanced performers in classes open to special as well as full-time students.

Crowder Heads S A M

■ Louis Crowder, professor of piano in the **Northwestern University** school of music, was recently elected president of the Society of American Musicians for 1959-60. The society is made up of 250 musicians, both teachers and performers. It has as its function "to raise standards of music education through sponsoring contests and to assist young artists through arranging performances."

COLLEGE PRODUCTIONS

■ Two recitals by Robert Goldsand, pianist, gave a capsuled history of that instrument from Clementi to Brahms on May 3 and Debussy to Prokofieff and Hindemith on May 4, as part of the **Southern Illinois University's** annual Piano Teachers Conference.

■ The **Boston Conservatory of Music** concluded its spring series of artist-student recitals with a solo recital by Nadya Kissaun, a Fulbright scholar from Malta. This summer, the Boston Conservatory inaugurates its new summer travel-study credit courses in Music Education. Professor Francis W. Findlay will guide his students to the chief music and drama festivals of Europe.

Tableau from Donizetti's "Don Pasquale," which was given two performances on May 18 and 19 by the Peabody Institute Opera Company, conducted by NEWELL JENKINS *and staged by* ELEMER NAGY. *From the left the singers are* SPIRO MALAS *in the title role,* ELAINE SCOTT *as Norina and* FRED BROZER *as Malatesta.*

AWARDS

The Association of Women's Committees for Symphony Orchestras will hold its Biennial Convention in Denver, Colo., July 15 through 17. At this time a work commissioned by the organization from Paul Creston will have its world premiere by the Denver Symphony Orchestra. The commission award originated at the last previous convention of the group in Atlanta, Ga., when ten of the Association's member orchestras were selected, and their conductors each submitted a list of composers to whom they felt the commission might worthily be given. These conductors also promised to perform a work of 10 to 15 minutes' duration by any composer selected by a special committee headed by Mrs. Lytle Hull as honorary chairman. As a result, Mr. Creston's score will be played by the New York Philharmonic, National Symphony (Washington), Minneapolis Symphony, Tulsa Orchestra, San Francisco, Toronto, Cincinnati and Kansas City Symphonies within the next two years.

■ Columbia University has awarded the 1959 Joseph H. Bearns Prize for a musical composition in the larger forms to Charles Wuorinen, of New York.

■ William George Cheadle, 20, pianist of Ft. Lauderdale, Fla., was named winner of the tenth annual $1,000 scholarship award of the Koscziuszko Foundation. Mr. Cheadle, who was born in Detroit, studied at the Detroit Institute of Musical Art and at the Juilliard School of Music. Donald Lee Walker, of Clifton Forge, Va., and Joy Pottle of Los Angeles were awarded honorable mentions. Judges were Frank Sheridan, Nadia Reisenberg and Edwin Hughes.

■ The Kosciuszko Foundation's first Paderewski Scholarship of $1,000 has been awarded to Camille Antoinette Budarz, pianist of New York. The prize was established last year by R. J. Schaefer, president of the F. and M. Schaefer Brewing Co., and is designed for young American pianists of Polish extraction. Miss Budarz is a student of Maria Carreras, noted pianist and teacher.

■ A Lilly Endowment, Inc., grant of $5,000 "to help finance symphony concerts at five Indiana colleges" has been announced by Alan Meissner, manager of the Indianapolis Symphony Orchestra, recipient of the grant. Izler Solomon and the Indianapolis Symphony Orchestra will present concerts next season at Anderson, Earlham, Hanover, Manchester and Wabash colleges. The grant will underwrite slightly more than half of each concert's cost, with the colleges providing the balance. No specific dates for the performances have been set as yet.

■ A grant of $1,000 has been awarded The Music Associates of Aspen by ASCAP, to be devoted to furthering the performance of contemporary music at Aspen, it was announced by Norman Singer, executive director of the Aspen Music Festival. According to Gerald Deakin, Head of ASCAP's Symphonic and Concert Division, this gift was made in recognition of Aspen's consistent encouragement of contemporary music.

■ The $300 Rudolph Polk Memorial Scholarship has been awarded for the first time to Marjorie Imes, 'cellist, of La Jolla, Calif., in an audition held on May 28. The final judge was Jascha Heifetz. Miss Imes has been a music major at Pomona College under Margot Jean, and plans to study at Fontainebleau with Maurice Gendron. The scholarship, established by friends of the late Rudolph Polk, is available to any student of violin, viola or 'cello registered at any of the five Associated Colleges at Claremont, and the award is made by a panel of judges annually.

■ Seven full scholarships to attend the summer session of the School of Jazz in Lenox, Mass., were presented in the first Schaefer-School of Jazz competition, in which twelve Ivy League colleges participated. The winners were Paul Cohen, Univ. of Penna. (drums); Herbert S. Gardner, Jr., Harvard (trombone); Tony Greenwald, Yale (trumpet); John J. Keyser, Princeton (bass); Stephen L. Kuhn, Harvard (piano); David Mackay, Boston U. (piano) and Ian R. Underwood, Yale (flute). John Lewis is the executive director of the School of Jazz.

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■ Max Rudolf, music director of the Cincinnati Symphony Orchestra, received an honorary Doctor of Music degree at the commencement exercises of the **College-Conservatory of Music** of Cincinnati on June 5. The citation recognized Mr. Rudolf's outstanding contributions in the service of music in this country since his arrival in 1940, and in Cincinnati during the past year as conductor and music director of the Cincinnati Symphony Orchestra.

■ Martha Graham, noted dancer and choreographer, and Howard Mitchell, conductor of the National Symphony Orchestra, Washington, D. C., were named on May 7 as co-recipients of the Laurel Leaf Award given by the American Composers Alliance. This award, founded in 1931, is made for distinguished service to American music.

■ Neal O'Doan, pianist, won the first prize and a money award of $250 in the Young Artists Competition held by the Fresno (Calif.) Service League on Feb. 20. Mr. O'Doan, who is a student at the Pacific Conservatory of Music, won the statewide contest by his playing of Brahms' Piano Concerto No. 2 with the Fresno Philharmonic Orchestra conducted by Haig Yaghian. Carl Matthes, pianist, won second place and a prize of $125 with his performance of the Beethoven Fourth Concerto. Sheila Manuel, violinist, won third place and a cash award of $75 with her reading of Chausson's "Poème."

■ David Gilbert, 23, a student of Frederick Fennell at the Eastman School of Music, won the first annual Samuel Antek Memorial Award for orchestral conducting, leading the New Jersey Symphony Orchestra in Debussy's "Clouds" and "Festivals" at Upsala College, East Orange, N. J., on May 14. Max Rudolf, conductor of the Cincinnati Symphony, served as guest judge. The award, which consists of an invitation to conduct the Symphony in a regular concert next season and a cash prize of $100, is co-sponsored by the Symphony's Antek Memorial Fund and the Music Performance Trusts of the Recording Industries, Newark Local 16, AFM.

■ Michel Block, young pianist, born in Antwerp, who studied with Sascha Gorodnitzki at the Juilliard School of Music, and is now a resident of Mexico City, was chosen as 1959 "Y" Young Artist Contest Winner by a jury of musicians. He will be presented in a debut recital in Kaufmann Concert Hall, New York, on Sunday evening, Dec. 6, and also receives a prize of $100. Dr. A. W. Binder was chairman of the contest, which he founded.

STUDIOS

■ Gunda Mordan presented her semi-annual Opera Showcase on the evenings of May 16, 17 and 18. The interesting program offered Act I of Mozart's "Cosi fan tutte" and Act III of Massenet's "Werther" with alternating casts. The dramatis personae of the first opera included Doris Okerson and Louise McClelland as Dorabella; Jean Swetland, Marianne Erhardt, Marion Thompson, as Fiordiligi; Eileen O'Brian, Roxanna Brandt, as Despina. David Foster and Fred Jones sang the Don Alfonso role with Arthur Arney and John Dennison, as Ferrando and Gugliemo, respectively, in all three performances. "Cosi" was beautifully staged and took on color, humor and impact in this more intimate showing. The voices were consistently fine in quality and technical skill, while the histrionic gift of each singer indicated talent and ability to assimilate excellent direction. There is unfortunately not sufficient space to itemize the especially clever points of staging and the climactic moments of individual singing.

A complete change of scene and atmosphere introduced the sorrows of Werther. The exacting role of Charlotte was admirably sung by Barbara Metropole and Doris Okerson in exchange performances. Roxanna Brandt was the attractive Sophie, Arthur Arney, a tragically impassioned Werther while John Dennison and Fred Jones shared the part of inflexible Albert. The gloom of the fatal ending was heightened by the intensity of action delineated by the young singers. Its spell was broken only by the applause of a thrilled audience, responding to Miss Mordan's stage magic as communicated by her gifted group. She and Don Comrie, the competent music director, were called out for merited bows. M.C.

■ A series of three young artists recitals was presented at the Dolf Swing Studio, New York City, on May 27, 31 and June 2. The first recital featured Esther Dipsiner Roth, Clifton Steere and David Nott, in an impressive program of works by Schubert, Schumann, Respighi, Wishart, Handel, Liszt, Poulenc, Honegger, Hovhaness, and the duet from Puccini's "Madama Butterfly."

In the second recital, Annabelle Gooch, Dale McKechnie, Byong Chun Kim, and George Dickey were the participants. In addition to compositions of Schubert, Schumann, Tchaikovsky, Puccini and Santoliquido, the program was highlighted by songs of contemporary American and English composers, including Barber, Sacco, Edmunds, Ferguson, Vaughan Williams, Copland, Gibbs, Tate, Chanler and Morganstern.

The concluding recital presented Esther Dipsiner Roth, Jerald Lepinski and William Shores, the program consisting of works by Schubert, Schumann, Wolf, Fauré and Duparc; the duet "Pura Siccome un Angelo" from Act III of Verdi's "La Traviata," and two groups of contemporary American and English songs by Nordoff, Heim, Swanson, Flanagan, Ward, Rowley, Dittenhaver and Starer. Sigrid Ecklof Swing and John Ryan were the capable accompanists. The young singers gave satisfying evidence of sound, fundamental vocal training, and a high degree of well-routined musical and interpretive artistry in the presentation of a wide scope of recital material of a serious and difficult nature. L.C.

■ Phyllis Paige, gifted soprano from the Ruth Singletary Studios of Chicago, who is soloist at Anshe Emet Synagogue, recently appeared twice as Musetta in performances of "La Boheme" (in English) presented at the Eighth Street Theatre by the Musicians Club of Women, and sang the title role of "Sister Angelica" in a performance of this opera sponsored by the Chicago Park Board, and directed by Silvio Insana.

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Bulletin on Request

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

MARK NEVIN, *composer of widely-used teaching pieces, has entered an average of 20 pupils a year in Guild auditions since 1944. He says: "I know no other project that provides piano students with as great incentives." Mr. Nevin, a graduate of Princeton, is on the National Committee of the Guild Composition Test. He has served as President of New Jersey Music Educators, State Chairman of Composition for New Jersey Federation of Music Clubs, Vice-President of Piano Teachers Congress of New York, and has lectured throughout the U. S. and Canada. He will vacation in California in August.*

NANCY LOUISE LASSITER, *pupil of* FLORA CANADAY, *twice soloist with the North Carolina Symphony, has been awarded the Angier B. Duke Memorial Scholarship of $6000 at Duke University, where she will major in piano. Nancy was a finalist in the National Merit Scholarship Program and has consistently earned "superiors" in all piano auditions of the Guild and other organizations. She is considered outstanding in school activities and served as editor of her High School paper.*

"The Mostest"

While looking up statistics in *The World Almanac,* one is struck with "the highest mountain, the lowest lake, the longest river," etc. Applying this to ourselves, the Guild center farthest North is at Anchorage, Alaska; that farthest South is in Miami; to the West lies Honolulu, Hawaii, and the chapter farthest East is Portland, Maine.

The oldest chapter is Abilene, Texas, where **Irl Allison** ventured to try out his idea 30 years ago. One of the newest is picturesque Cody, Wyoming, gateway to Yellowstone, the Grand Tetons, and home of Buffalo Bill. The largest mass of auditionees cluster in New York, the Big City where everything is so big that an extra thousand or two causes not a ripple on 57th Street. Many spots holding Guild auditions in Westchester, Long Island, Connecticut, and New Jersey swell the Metropolitan area entrants to several thousands.

After all this comes the question so likely to be asked of any experienced Guild adjudicator: Where do you find the most talented players, the best taught, the most sensitive performers, the most advanced?" The answer may stun the questioner, but the truth is: "Where you least expect it!"

All over our big country, in out-of-the-way places, big cities, little towns, crossroads, are dedicated teachers, well-schooled and alert in their thinking, as well as gifted young people, sons and daughters of brilliantly endowed and wise parents. Each judging tour is a surprise, the unexpected good beside the mediocre. Communication, travel, radio, TV, recordings have brought the finest performances, both "live and canned," to every part of the U. S. and students are vitally interested, with the result of a flowering of music over the land.

Starting New Chapters

As soon as you return from your workshop course, the next thing to do is to organize a new Guild Chapter. With the suburbs growing rapidly around our big cities, and small towns attracting more and finer teachers, the arrangements of traveling to the nearest city for auditions may not be as practical as formerly. Parking, keeping the class together in crowds, and space limits in the city itself are all factors to weigh. If you think it would be advisable to have a center in your own community, do not hesitate from a feeling of burden. It is really very easy and often results in less effort for everybody.

Being a Guild member means being in touch with a great National movement, it means incentives for better and more continuous progress for your pupils and concrete evidence of it for their parents. All that is necessary is to plan to enter 30 or more pupils for the auditions, which you can do yourself, but it is more fun if two or three of you go in together and have more audition days. This is the best time of year to start; then you are all set, come the new season, and you have a full year of benefits. Write to Guild Headquarters at Box 1113, Austin, Texas.

Little Boy, Big Winner

A little boy with big eyes, **Abbott Lee Ruskin,** won the award in the Prodigy Class of the Guild Recording Festival in 1955; at the age of eight and in the same year he won an appearance with Thomas Scherman's orchestra in New York. Now, at the ripe age of 13, Abbott Lee was the youngest to compete for the Merriweather Award with the National Symphony, and out of thirty contestants in New York he was one of the three finalists sent on to Washington. Like so many of the talents of today, his first lessons were with his mother; and when he was seven **Rosina Lhevinne** took on the guidance of his playing, giving him an occasional lesson, and continues her interest and advice.

Sheila Minzer, the young girl who in two N. Y. recitals this season played all the 48 preludes and fugues of Bach's "Well-Tempered Clavier," was selected by Station WQXR, to give an all-Bach program. She is a pupil of Hedy Spielter.

Pupils of **Eloise Close** gave their final spring recital at Pelham Manor Club, Westchester, N. Y., May 23.

Mr. and Mrs. John D. Agnew have moved to Scottsdale, Arizona. Mrs. Agnew was for many years chairman of Fort Wayne, Ind., Guild Chapter. **Ruth Castle** is the new Chairman.

Esther Bernstein, who has presented many fine talents in Guild auditions and is an adjudicator also, brought out two pupils in recital for Brooklyn Music Teachers Guild in the spring.

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